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**PENTAX REVEALS
'RAINBOW' DSLR**

Saturday 29 May 2010

amateur **Photographer**

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

www.amateurphotographer.co.uk

Panasonic G2 vs Samsung NX10

SENSOR SIZES

GO HEAD-TO-HEAD

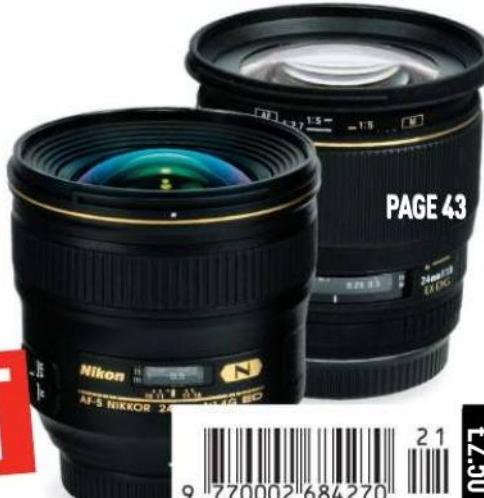


PAGE 49

Sigma 24mm f/1.8 vs Nikkor 24mm f/1.4

WIDE, FAST &

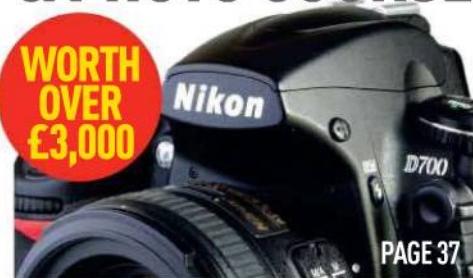
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PAGE 43

£2.50

**WORTH
OVER
£3,000**



PAGE 37

EVERYDAY PEOPLE



APOLY RESULTS

PAGE 26

**THE IMPERIAL WAR
MUSEUM COLLECTION**

MAN AT WAR



PAGE 21

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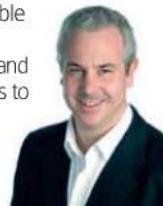
Contents

Amateur Photographer For everyone who loves photography

IF THERE were a book that promised to guide you through every decision you ever had to make, with tried-and-tested advice, you might be keen to own it. You might, on the other hand, think the idea too good to be true, or that the problems you faced were so individual that no one had ever faced them before. However, at this stage of the existence of man there are not too many things that have not happened on at least one previous occasion, but we tend to allow arrogance to elevate our circumstances to the unique and the lessons of history to fade to irrelevance.

The world does not spend enough time studying history. If it did we might foresee conflict more

clearly, and remember the importance of avoiding it because of the human cost. Photography has played a major part in bringing history to life for the generations that have been able to appreciate it. Seeing history in print makes it more memorable, and seeing the horrors of war helps us to understand what war has meant and what it will mean again. Projects such as the Imperial War Museum's War Story should be as much about avoiding mistakes as about passively observing the past.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Photographers still targeted by terror police; Pentax debuts 'Rainbow' DSLR as profits soar; Next Sony DSLR will shoot video; Photographer sues agency over Twitter pic

10 REVIEW

The latest books, exhibitions and websites

15 ANDY ROUSE @ AP

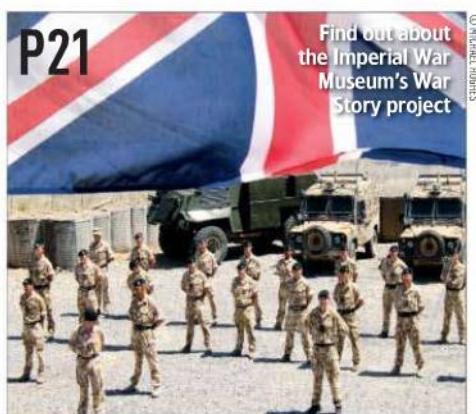
There's no such thing as a typical day in the life of a professional wildlife photographer, says Andy Rouse

37 WIN PRIZES WORTH OVER £3,000

Your chance to win a three-day wedding and portraiture training course and a Nikon D700 kit worth over £3,000

98 THE FINAL FRAME

Don't let the Seven Deadly Fears stand between you and your passion for taking pictures, says Roger Hicks



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 15 MAY WE ASKED... Would you find touchscreen focus useful?



YOU ANSWERED...

A Yes	22%
B No	64%
C Don't know	14%

THIS WEEK WE ASK...

Has photography made the stories of our past clearer for you?

VOTE ONLINE www.amateurphotographer.co.uk

58 POCKETWIZARD FLEX TT5 AND MINIT1

PocketWizard's Canon-compatible FlexTT5 and MiniTT1 promise to make wireless flash control easy, and their firmware can be upgraded to make them future-proof. Angela Nicholson puts them to the test

61 ICONS OF PHOTOGRAPHY

Ivor Matanle traces the history of the Super Ikonta cameras that were used by photographers during the Second World War

YOUR WORDS & PICTURES

12 LETTERS

AP readers speak out on the week's issues

13 BACKCHAT

AP reader Mike Gardener wonders whether digital cameras are in fact the future that they claim to be

26 APOY RESULTS ROUND 3

We reveal the top 30 images from the 'Everyday People' round of our Amateur Photographer of the Year competition

33 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

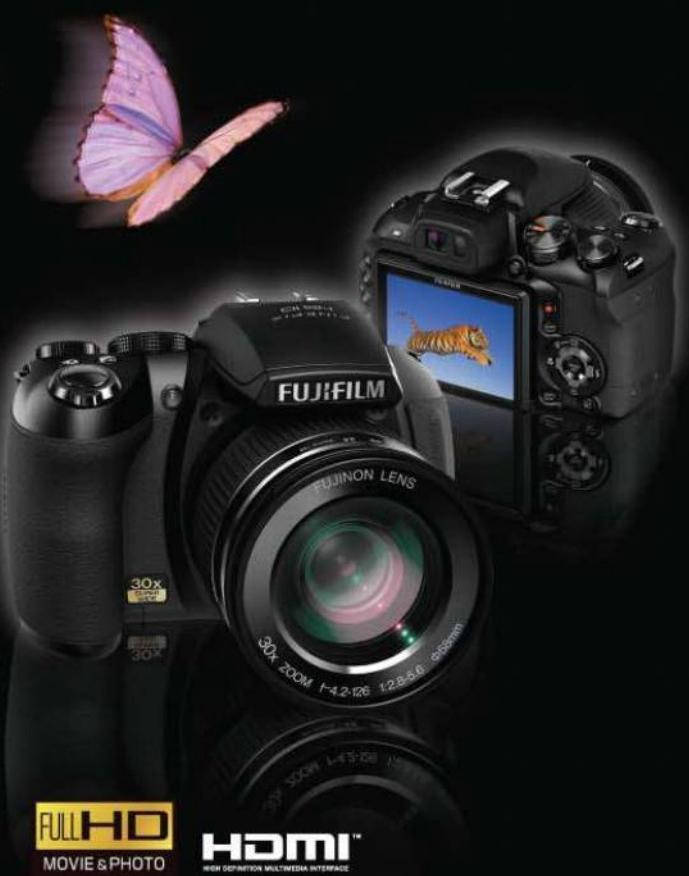
21 WAR STORY

A new initiative by the Imperial War Museum aims to collect the images and other media from soldiers in Britain's current conflicts to help shed light on the personal stories behind the news. Jeff Meyer reports

FINEPIX HS10

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Experience true creative freedom with the FinePix HS10. Its class-leading 24-720mm extreme zoom lens means you can shoot wide-angle vistas, zoom right into the action or capture incredible close-ups with ease. A high performance 10MP BSI CMOS sensor with advanced shooting modes means power, precision and performance at your fingertips.



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APNews

News | Analysis | Comment | PhotoDiary 29/5/10

“There is still a tendency to think that all content posted on the internet is free”

Legal row over Twitter pic, page 7



Terror police swoop on photographer • Security guards call officers

PHOTOGRAPHERS STILL TARGETED BY TERROR POLICE



Committed to defending your photographic rights!

A PROFESSIONAL

photographer has threatened to take legal action after he was detained by police under anti-terrorism legislation.

Award-winning architectural photographer Grant Smith said he was stopped while photographing a building in the City of London and physically restrained by officers who confiscated his camera and mobile phone.

‘A police officer put a hand on my chest and stopped me moving,’ said Smith, who had been using a Canon PowerShot G10 compact camera.

The incident took place at

1 Aldermanbury Square, home to Standard Chartered Bank, at around 11am, leaving Smith feeling humiliated in front of workers from nearby offices.

The photographer told police he was entitled to take pictures in a public place.

Contacting AP just moments after the incident, Smith said he had been taking pictures for around 40 minutes when police swooped, having been alerted by security guards working at a property across the road.

Smith said that two officers took hold of both his arms and refused to allow him to photograph the drama.

They searched the Australian-born photographer and only released him once they had seen his ID.

An officer accused him of a ‘non-compliant



and obstructive attitude’.

A third officer then arrived on the scene.

Officers later returned his camera and mobile phone, although Smith said his phone was only given back after he called out to one of the officers [on 10 May] after police were called by security personnel.

He was later searched under terrorism powers.

‘I will be contacting the NUJ

[National Union of Journalists] about this. If I can, I will take them [the police] to court,’ Smith added.

A spokesman for City of London Police told us: ‘A man was spoken to by officers [on 10 May] after police were called by security personnel. He was later searched under terrorism powers.’

SNAP SHOTS

● A press freedom body has called for an investigation into reports that a growing number of Palestinian press photographers are being attacked by Israeli soldiers on the West Bank. Reporters without Borders says the latest case involved a tear-gas grenade attack on a photographer who works for the Palestinian news agency, Wafa.



● Photography students can claim a £75 discount on the EOS 7D and £150 off the EOS 5D Mark II in a cashback promotion that runs until 31 August 2010. All claims must be received by 1 October 2010. For details visit www.canon.co.uk/futurephotographer.

LATEST NEWS ONLINE

amateurphotographer.co.uk



Wildlife expert Heather Angel will host two one-day workshops

Annual workshops dates announced for July NIKON WILDLIFE WORKSHOP DATES SET

WILDLIFE photographer Heather Angel will host her annual workshops, backed by Nikon and Grays of Westminster, in West Sussex in July.

The two one-day workshops are set to take place at Saint Hill Manor, East Grinstead, on 24 and 25 July.

Aimed at newcomers and experienced photographers alike, the sessions will include lectures, demonstrations and the opportunity to try out the latest Nikon camera gear.

There will also be the chance to

photograph birds of prey.

Heather (pictured) said: ‘Everything is planned to perfection and nothing is left to chance.’

‘The formula combines an attractive venue with splendid views over the Sussex countryside, the provision of technical expertise and ample opportunity to try out a wide range of Nikon equipment.’

Tickets for each day cost £245, including refreshments, lunch and evening meal.

To book, visit www.graysofwestminster.co.uk/secure/angel-workshop.php.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 26 May



EXHIBITION Jane Ashley for Laura Ashley: Photographs 1973-1984, until 26 June at Arden and Anstruther, Sussex GU28 OAG. Tel: 01798 344 411. Visit www.ardenandanstruther.com. **EXHIBITION** Withnail and Me: The Encore, until 20 June at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Thursday 27 May

EXHIBITION Rankinjozi by Rankin (promises an insight into South Africa), until 6 June at Annroy Gallery, London NW5 4BA. Tel: 0207 284 7320.

EXHIBITION Glasnost: Soviet Non-conformist Art from the 1980s – photographs, paintings and sculptures, until 26 June at Haunch of Venison, London W1S 3ET. Tel: 0207 495 5050. Visit www.haunchofvenison.com.

Friday 28 May

EXHIBITION Voices of the Vivarais by Tessa Traeger, until 26 June at Purdy Hicks Gallery, London SE1 9GZ. Tel: 0207 401 9229. Visit www.purdyhicks.com. **DON'T MISS** Beginners Photography Workshop (10.30am-5pm, price £95) at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1000. Visit www.harewood.org.

Saturday 29 May

DON'T MISS Bristol Festival of Photography, includes more than 90 exhibitions, events, talks and workshops across the city. Tel: 0117 930 0622. Visit www.bfop.org. **EXHIBITION** Defining 'The Look', images by Norman Parkinson, until 12 June at Chris Beetles gallery, London SW1 6QB. Visit www.chrisbeetles.com.



Sunday 30 May

EXHIBITION A Life Less Ordinary, an exhibition of photography, art and performance by young South African artists, until 19 June at Ffotogallery, Cardiff CF64 3DH. Tel: 02920 341 667. Visit www.ffotogallery.org.

EXHIBITION Fault lines: Turkey East West – photographs by George Georgiou exploring tensions at the heart of modern-day Turkey, until 17 July at Side Gallery, Newcastle upon Tyne NE13 3JE. Tel: 01912 322 208. Visit www.amber-online.com.

Monday 31 May

EXHIBITION Weegee, a major exhibition by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit www.profilegallery.co.uk. **EXHIBITION** Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Tuesday 1 June LATEST AP ON SALE

EXHIBITION In-Public@10 by members of a street photography group, until 9 July at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** An Eye for Sound (ends 4 June), portraits of famous jazz musicians by Tim Moton at the Richard Young Gallery, London W8. Visit www.richardyounggallery.co.uk.

Company turns around losses of last year

PENTAX DEBUTS 'RAINBOW' DSLR AS PROFITS SOAR

PENTAX has unveiled a camera of many colours: a 'rainbow'-themed version of its K-x DSLR.

The limited-edition Rainbow K-x will make its debut in Japan on 23 July.

Pentax's UK office has told us that the Rainbow K-x will only be available in Japan. It will be sold exclusively through Tower Records in Tokyo.

The news comes as sales of Pentax DSLRs rose substantially in the three months to 31 March, helping Pentax turn an operating loss of a year ago into a 1.331-billion-yen profit.

'In the digital camera area, the number of single-lens reflex cameras sold increased sharply from the previous year, and overall sales rose despite fierce price competition with other companies,' states Pentax's owner, Hoya, in a financial statement.

'As a result, sales for the quarter in this segment stood at 25.920-billion yen.'

Hoya adds: 'As for operating income and loss, the effects of cost cutting, achieved via reorganisation during the previous year, produced an operating profit of



1.331-billion yen, showing a significant improvement in profitability compared to a huge operating loss for the same quarter one year ago.'

The Pentax business segment also includes interchangeable lenses and products such as endoscopes.

Pentax is poised to launch its 645D medium-format digital camera onto the Japanese market.



New flying camera takes to the skies
CAMERA-EQUIPPED MACHINE A TERROR THREAT?

A REVAMPED version of a camera-equipped radio-controlled helicopter has been launched onto the UK market.

Kitted out with a Panasonic Lumix DMC-FX580 – a 12.1-million-pixel compact – the DraganFlyer X4 has been customised by adding an anti-vibration mount.

The unmanned craft, which also carries attachments for infrared and low-light cameras, costs around £13,000.

This new version is more compact than the original, which was launched last September, says manufacturer Air2Air.

Given the current climate, where photographers can generate misplaced fears they are involved in terrorism-related reconnaissance, AP wondered if the firm had considered whether its aerial equipment may escalate such suspicions.

The firm's spokeswoman responded by telling us: 'Photographers using the 4x4 camera attachment are required to get a licence which can be purchased from the Civil Aviation Authority for around £150, due to possible surveillance issues and consumer protection.'

SNAP SHOTS

● Epson has slashed the price of its Stylus Pro 7700 and 9700 large-format professional printers. For example, £400 has been knocked off the price of the 24in Stylus Pro 7700, which now costs £1,995. Owners of selected Epson printers can also claim £400 off the Stylus Pro 7880 or Stylus Pro 8800 until 30 June 2010. For details visit www.epson.co.uk.

● Nikon customers can claim £60 cashback on the Nikon D90 until 30 June 2010. All claims must be received by 31 July 2010, says Nikon, adding that the cashback applies to both body-only and kit purchases. Visit www.nikon.co.uk/cashback.

● Photo library giant Getty Images is set to acquire celebrity picture agency Rex Features for an undisclosed sum. Getty Images CEO Jonathan Klein said the celebrity and entertainment market is a 'growing and vital part of the editorial imagery industry'. The purchase includes Los Angeles-based Berliner Photography.



Do you have a story?

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Challenge of 'missed opportunity' will not affect current range

JESSOPS: WE WON'T COMPROMISE DSLR RANGE

JESSOPS will maintain its focus on DSLRs despite its aim to attract younger customers looking to buy compact cameras, according to chief executive Trevor Moore.

Last month, the chain spelled out its intention to grab back market share in compact cameras from supermarkets and rival stores such as Argos.

Moore said that, in the past, Jessops has 'missed an opportunity' to attract customers looking to buy sub-£100 compact cameras.

Asked if the move could mean a shift away from DSLRs, Moore told AP: 'No. There is no doubt in my mind. We have worked very hard as a business to grow our reputation in DSLRs.'

He added: 'We are approximately 30% of the market in DSLR sales in the UK. That's a very significant chunk of business we have worked very hard to build. In future we will be continuing to work very hard to grow that business, not shrink it.'

'In the last couple of months

I am delighted to say we have grown our market share year-on-year in the DSLR business...'

Currently, Jessops' biggest selling DSLRs are the Canon EOS 550D and Nikon D90.

Moore was speaking to AP's news editor Chris Cheesman at Jessops' flagship store in New Oxford Street, central London.

The CEO also spelled out Jessops' plan to boost customer service, the impact of the recession, the battle to make a profit, and moves to revamp one store a week for the rest of the year.



Jessops' CEO Trevor Moore guarantees DSLR range

Gallery in spotlight

PHOTO GALLERY RED FACED ONCE AGAIN

A CHELSEA

photo gallery that enraged local residents because it exhibited erotic images captured by photographer Bob Carlos Clarke is in the spotlight again. This time, the manager of the Little Black Gallery, near King's Road in London, stumbled across a couple having sex in the gallery's basement.

In April, local residents expressed concern that 'pornographic' images from the Full Throttle exhibition were displayed in the window of the gallery in full view of the road outside (News, AP 8 May), which prompted a visit from police.

The gallery's director, Ghislain Pascal, told us that officers called around again on 5 May but that no action was taken.

Among the controversial images is 'Tite Street', which is displayed on a wall of the gallery, but can be seen from the window.

While police did not take any action, they advised the gallery to move the image away from the window. The gallery refused to do so.

A sign on the front door of the venue warns that under-18s should not visit the exhibition unaccompanied.



New Alphas to go HD

NEXT SONY DSLR WILL SHOOT VIDEO

SONY'S next Alpha DSLR is expected to boast a high-definition movie function, AP has learned.

Paul Genge, Sony UK's technical field sales manager for imaging, told us: 'The next generation of Sony Alpha DSLRs will have video.'

Genge claimed that movie recording has now become 'as important' as still images, but he remained tight-lipped as to when we can expect to see another Sony DSLR.

He said the image-processing engine inside Sony's current Alpha DSLRs is not powerful enough to cope with video.

However, the next Alpha DSLR will house a more powerful processor.

Genge was speaking to AP at the launch of the Sony NEX-5 and NEX-3 interchangeable-lens compact cameras, in Croatia (see News, AP 22 May).

Haiti photos claim

PHOTOGRAPHER SUES AGENCY OVER TWITTER PIC

A PHOTOGRAPHER has sued a news agency over what he claims is the unauthorised use of pictures depicting the aftermath of the Haitian earthquake, which he had posted on Twitter.

Photojournalist Daniel Morel captured some of the first pictures of the earthquake on 12 January, while he was teaching at a school in Port au Prince.

Morel denies posting his images on the social networking website effectively gave Agence France Presse (AFP) the right to publish the images worldwide.

Morel has sued the French news agency in the United States District Court in New York, claiming up to \$150,000 in damages for each alleged infringement.

In response, AFP has filed a lawsuit against Morel seeking the court's declaration that it has not breached the photographer's copyright.

AFP maintains that Morel provided a non-exclusive licence to use the images by posting them on Twitter, without any limit on use, copying or distribution.

'There is still a tendency to think that all content posted on the internet is free. Clearly, this is not the case, but social networking sites such as Twitter will continue to generate claims of this nature until the copyright position has been clarified,' said media lawyer Charles Swan.

AP
THIS
WEEK
IN...

1897

mastic varnish. Apply with a brush.

FAKING FOR CLOUDS.

BY P. H. M.

THE following is a method of cloud faking which I have never yet seen published, and the results obtained are often very good.

Paint the clouds on a sheet of plain glass (a spoiled negative with the film cleaned off will, of course, do), and use this in place of a cloud negative. The painting need only be roughly done, as the negative is printed from a painted side upwards, as though from the wrong side of a negative, and all roughness is thus softened down. Use water-colour paint, and have it rather thick, otherwise it will resolve itself in globules on the surface of the glass.

The finger-end can sometimes be conveniently employed on parts in making the clouds more natural.

I am not in favour of cloud faking when a suitable cloud negative is at hand, but it is not every one who has a stock of these.

The clouds in the accompanying prints were printed-in in this way.

Before the blissful days of Photoshop, photographers had to make do and mend to spice up their pictures. A method for 'cloud faking' using watercolour paint was outlined in AP's issue dated 28 May 1897. It advised: 'Paint the clouds on a sheet of plain glass (a spoiled negative with the film cleaned off will, of course, do) and use this in place of a cloud negative.' AP added that photographers can 'conveniently employ' the end of a finger to make the clouds look 'more natural'.

CLUB NEWS

Club news from around the country

BRANCASTER CAMERA CLUB

Brancaster Staithe Village Hall, in King's Lynn, Norfolk, is the venue for the club's annual exhibition from 13-15 August (10am-6pm), to be judged by Graham Hodgkiss ARPS.

KINGSWOOD PHOTOGRAPHIC SOCIETY

The society will host a presentation by David Bathard FRPS on 6 June (7.30pm-9.45pm) at St Barnabas Church Hall, Warmley, Bristol BS30 5JJ. Visit www.kingswoodps.co.uk or call 0117 937 3379.

PRACTICAL PHOTOGRAPHIC GROUP

The group will stage an exhibition at Blackfen Library from 19 June-2 July. The library can be found at 7-9 Blackfen Parade, Blackfen Road, Sidcup, Kent DA15 9LU. To contact the group call 01322 438 038.

SNAP SHOTS

● Photographs that show how oil has 'fuelled mechanism' have won the And/or Book Awards for Best Photography Book. Edward Burtynsky scooped the £5,000 top prize with his book entitled *Oil*. The award for Best Moving Image Book went to Robert Robertson for *Eisenstein on the Audiovisual*.

● Lexar Professional has released 32GB versions of its 'high-speed' 600x (£499.99) and 300x (£229.99) CompactFlash cards, aimed at photographers who want to store raw files or HD video. The cards come supplied with a free downloadable copy of Image Rescue 4 software. Visit www.lexar.com.

● Image-enhancement specialist DxO Labs has released the latest version of its Optics Pro software. The Standard edition of V6.2 for Windows and Macs now supports the Canon EOS 550D and Sony Alpha 450. The Elite version is also compatible with the Canon EOS-1D Mark IV and Nikon D3S. Customers can claim a £46 discount on the Standard version until 15 June (discounted price is £89) and a £90 saving on the Elite edition (now £179). Visit www.dxo.com.



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WIN A
CANON
EOS 7D



A CANON EOS 7D DSLR is up for grabs in a competition run by AP in association with the maker of the *Lost Planet 2* video game.

Judges are looking for the best macro photographs, especially those that 'play with perspective' and make the ordinary seem extraordinary.

The overall winner will bag a Canon EOS 7D, a 18-55mm lens and a Canon Speedlite 580EX II flash unit, in total worth more than £2,000.

The closing date is 30 May 2010. For full details, plus terms and conditions, visit www.amateurphotographer.com/competitions/6332.



IXUS with expandable ISO to 6400

CANON EQUIPS IXUS WITH 'HIGH SENSITIVITY'

CANON has expanded its IXUS digital camera family with the launch of the IXUS 300 HS, a ten-million-pixel compact featuring a 1280x720-pixel High Definition movie mode.

The IXUS 300 HS sports an f/2 lens delivering the 35mm viewing angle equivalent of a 28-105mm zoom optic, with lens-shift-type image stabilisation. The 'HS' stands for 'High Sensitivity'.

The camera is equipped with

a top ISO of 3200, expandable to ISO 6400 (for 2.5-million-pixel-resolution images).

Also on board is a 3in PureColor II G (16:9 format) LCD screen.

Black and silver-coloured versions of the IXUS 300 HS are due in shops at the end of May, priced £379.

A white version will go on sale exclusively at Jessops, while a red version will be available at John Lewis.

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Pixel Magazine Nick Webster (Chelmsford) 2007 / 2009

NEX Generation



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NEX-3
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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

International Garden Photographer of the Year

Winning Images of Plants, Gardens, Wildlife, People and Landscapes

David & Charles, paperback, 160 pages, £17.99, ISBN 978-0-7153-3823-0



WE PUBLISHED the winners from this year's International Garden Photographer of the Year contest in AP 8 May, but

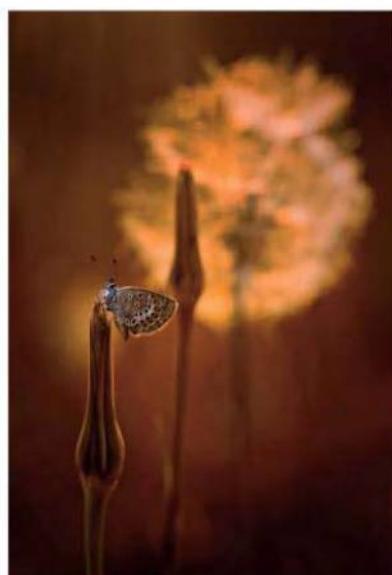
now you can have all the winners and highly commended entries codified into one volume. Organised by competition category, the finalists' photographs are reproduced on thick paper stock with full camera details and testimonials from each photographer.

It's a nice little collection, and this has been one of the competition's strongest years. What's most fun about volumes such as these is to see all the finalists in one place and to weigh your own opinions against the judges' decisions. No doubt you will have some disagreements, but that's what makes it fun.



BOOK

© TECK PING TONG



© MAGDALENA WASZCZ

EXHIBITION

Second Look Shoots It

28 May-2 June. CentreSpace Gallery, 6 Leonard Lane, Bristol BS1 1EA. Open: Mon-Sat noon-6pm, Sun noon-4pm. Tel: 0775 874 6305. Admission free

A COLLABORATIVE exhibition from Bristol-based photography group Second Look, this showcase will feature diverse work from its legion of more than 50 photographers. The exhibition is a real coup for the group, which is in one of Bristol's most high-profile galleries.

The show is part of the Bristol Festival of Photography, which celebrates the artistic and practical aspects of photography, with exhibitions, talks and workshops happening in a number of venues across the city. The festival itself runs until Wednesday 9 June. For more details, visit www.bfop.org or contact co-ordinator Phil Searle on 0117 930 0622.



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SELF-DESCRIBED

adventurer Jay Mitchell certainly seems to live up to his billing. Having travelled the world with his camera for the past 20 years, his images and stories are complimented by no less a figure than Sir Ranulph Fiennes, king of adventurers.

WEBSITE

Tigers
A celebration of life

By Andy Rouse
Electric Squirrel, hardback, 96 pages, £25, ISBN 978-0-9564575-0-9

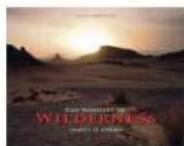
Amateur Photographer five-star rating logo

THIS self-published book by Andy Rouse spares no expense on quality. Big, bold images leap off the page, and Andy has captured tigers in a range of activities and environments. Following on from the theme from his last book, *Living Landscapes*, Andy places great emphasis on showing tigers within the context of their environment. What also makes Andy's books great is his willingness to divulge his techniques. A fantastic chapter at the

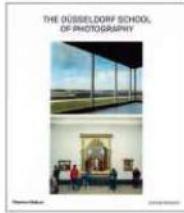
close of the book dissects a series of images and explains the focal lengths, apertures and how to use tracking focus to get the perfect shot. Andy is donating 25% of all his profits from the book to tiger conservation efforts. For £89 you can also pick up a special collectors' edition, which comes with a choice of two limited-edition prints, a £25 donation to 21st Century Tiger and it is presented in a slip case. Signed copies are available from Andy's online store at www.arwpstore.com.

CONDENSED READING

A round-up of the latest photography books on the market



● **THE NOBILITY OF WILDERNESS** Travels in Algeria, By Tom Sheppard, £35 Former RAF test pilot Sheppard has produced a fine set of images of the Algerian Sahara. His wide panoramas emphasise the extreme desolation of this environment. This is refined, subtle landscape photography that doesn't need to rely on the saturation slider to make an image with impact. ● **THE DÜSSELDORF SCHOOL OF PHOTOGRAPHY** By Stefan Gronert, £55 This enormous volume traces the work of the Düsseldorf School of Photography. It starts in the 1970s when Bernd and Hilla Becher recognised photography as art and gave the medium some of its first institutional support. The photographs from three generations of German photographers are often as stunning as they are baffling.



● **DIGITAL MASTERS: ADVENTURE PHOTOGRAPHY** By Michael Clark, £17.99 From battery-powered strobes to protective kit for kayaking, this excellent specialist guide shows you how to prepare yourself to take well-executed images when the conditions around you are unpredictable. The level of detail is impeccable – even specifying which colours of clothing are best for capturing climbers on mountains.



● **THE WEST HIGHLAND WAY** By Ronald Turnbull, £16.99 Is it a strength or an indictment of picture quality that the most interesting bits of this book are the diagrams and descriptions of the region's fault lines and subterranean make-up? Probably the latter, unfortunately.

The images here just seem a bit flat, lacking punch and, on a few occasions, focus.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

SPRING CLEAN

I have reached the age when lugging a heavy SLR camera with a collection of lenses is not as easy as it once was. While I still have my SLRs – a Canon EOS 400D and another EOS that I still use for transparencies – I also had a number of other items such as lenses that did not fit these cameras and that I had not used for years. I decided that it was time for a spring clean, so I took my various bits and pieces to a local dealer to see if he would be interested in giving me a few bob for them.

Much to my surprise he made me a generous offer and took my no longer used items in part exchange for a Rollei Compactline 101 digital compact camera. And what a camera it is! It does as much, and more, as my SLRs, and now, while I do not intend to give them up, I will be using the compact for holiday snaps. The results have been first rate. It is surprising how far even the simplest of cameras have progressed. The Rollei has spot metering, which is something my SLRs do not have.

I have known a number of older people, like myself (now in my 80th year), who have given up photography due to the fact that they are no longer able to lug around heavy gear. To such people I say, do as I have done. Get a compact camera for everyday use and keep the more sophisticated gear for those special occasions. But never give up photography!

Keith Hughes, Surrey

Wins a 20-roll pack
of 36-exposure Fujifilm
Superia ISO 200 35mm
film or a Fujifilm 4GB
media card*



FUJIFILM

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

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WATCH YOUR TONE

Monotone – are you sure? I'd hoped never to see this term used in an instructive article in AP; beginners are confused enough by the jargon, and now they'll misunderstand the meaning of tone in regard to colour right from the start. How is Chris Gatcum going to explain the manipulation of tone in, let's say, a future article on black & white photography? The term 'tone' is often misunderstood and Adobe confused the issue further by adding a 'monotone' filter.

If beginners are inspired by Chris Gatcum's article (*Last resort*, AP 15 May), I hope their photographs turn out monochromatic and not monotonous.

Ronald Thain, Inverness-shire

You are quite right, of course. A monotone image would be quite plain! I am aware that people do often use the term incorrectly and normally I pick up on its misuse, but on this occasion it got past me – Damien Demolder, Editor



ABSOLUTELY THRILLED

I just wanted to say thank you very much for choosing my flower shot for the front cover of AP 8 May. Winning the Plant Portrait category of the International Garden Photographer of the Year was a dream realised, and then to see my image on the front of your publication was the icing on the cake. I was absolutely thrilled. Thank you so much!

Mandy Disher, via email

It made a wonderful cover, Mandy. Well done on your success – Damien Demolder, Editor

WHAT'S IN IT FOR THEM?

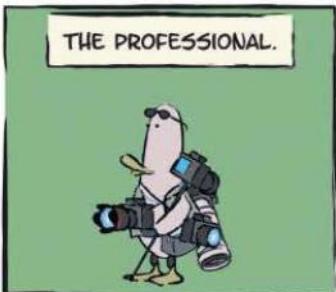
What's in a word? Quite a lot, actually. Let's take 'democracy', for example. No, I'm not going to mention the political shenanigans of recent weeks or the current 'hung' parliament, but I must take issue with Chris Derricott's interpretation in his *Backchat* column (AP 15 May).

'Democracy' has its roots in the Greek word 'Demokratia', which means 'rule of the people' or 'power of the people' and suggests that the 'people' will get their way. Chris's assertion that 'the digital camera has democratised our hobby so that anyone can now take pictures' is, I feel, a bit behind the times.

In the early part of the 20th century, Eastman Kodak popularised photography by introducing a simple and portable film camera that was cheap enough for the masses to own and record their daily lives, holidays and family snaps. Other camera manufacturers then developed even more compact and user-friendly film cameras, ranging from basic point-and-shoot models to those that allowed more creative freedom by way of aperture and shutter speed controls, together with a choice of film sensitivity.

My wife's first digital camera was a Sony Cyber-shot DSC-T1. Very neat and compact, a five-million-pixel sensor, but it cost a few pence short of £500. Sony's proprietary Memory Sticks were in short supply and 32MB, 64MB and 128MB were astronomically expensive – so much so, in fact, that we invested in a portable disc

What The Duck



<http://www.whattheduck.net/>

CONFUSION AND ANGER

I read with interest your news article concerning Impossible BV's confusion and anger over Polaroid's marketing of a Fujifilm Instax mini camera as the Polaroid 300 (AP 22 May). I hope the project to bring back 600 and Image film and cameras will still proceed.

It is a cynical, shabby move on Polaroid's part that is undoubtedly damaging to Impossible's prospects. However, from a business standpoint, it is hard to fault. Despite its valiant efforts, Impossible has only been willing or able to create two very expensive, exotic and unreliable materials that cannot be marketed to ordinary consumers. With just eight shots rather than the traditional ten, and costing more than £2 exposure, as well as a list of temperature and other caveats, there is no way Polaroid could justify creating a new 600-format camera at this time. This will remain the case unless, and until, affordable, reliable film exists to put in it – especially of the colour variety.

Sadly, it would probably be cheaper just to re-badge the full-size Instax 210 as well, or even rework the form factor to make square, classic Polaroid-looking pictures from the same proven, affordable system. Instax is based on the legally challenged Kodak riff on instant photography, Kodomatic. It is a more modern, sustainable approach with batteries in the camera instead of the film pack, much better emulsions, fewer parts and so on. It can also cost as little as 50p a shot, which is still very competitive in the digital age.

I love classic Polaroid and have a fridge full of real 600 and Image film that I hope will last me until Impossible comes out with something to replace it. However, if the company continues to make only costly, exotic products that even professionals have trouble getting good images out of, Instax will sadly have to do.

Jay Sorrels, London SES

burner (remember those?) to allow repeated use of the storage device.

While the cost of digital cameras and memory have come down somewhat, the technology remains ludicrously complex to the point that many people now buy detailed guide books on how to get the best out of their new technological marvel. Read the manual? Well, assuming you get one, the trick is getting past the jargon.

Ultimately, there is nothing about the introduction of digital photography that has made photography any more 'democratic' whatsoever. All it has done is allow us to view and review, via a tiny screen, renditions of the shots we've just taken that often bear little similarity to how they'll appear as straight prints. Then we have to become experts on correcting our camera's in-built colour, contrast, sharpening, exposure and digital noise failings.

I wholeheartedly agree with Chris's plea to 'produce an affordable digital camera that does not have to be a compromise', but I suspect we are many decades and several IT generations away from that point. What's in it for the likes of Canon and Nikon to reduce the cost to the public when they can drip-feed incremental enhancements to their customers every 12 to 18 months, safe in the knowledge that enthusiasts and professionals will stump up to be at the cutting edge?

I enjoy using both film and digital cameras but I am using film even more these days. When Nikon brings out a D8 that offers better image quality than my old F3 in a package that is as small and easy to use I will upgrade my D700, but until then...

Paul Jenkin, via email

RATIO REQUEST

In his Appraisal pages, Damien Demolder often crops pictures to specific ratios such as 4:3 to give them more impact. Is it possible to get a list of all ratios and their relationship to photography, such as widescreen, cinema,

panoramic and others less well known?
Mike Morley, via email

Cropping doesn't have to be about simply getting closer to the subject, as making different frame shapes can dramatically alter the atmosphere of a picture. My favourites are 5:4 (formal), 6.5:8.5 (old-fashioned plate size), 6:6 (nice square '60s look), 3:4 (squarer, more compact shape than 35mm), 16:9 (widescreen movie), 6:17 (panoramic), and 6:7 (almost square, medium-format feel). Does anyone have any others they like to use? – Damien Demolder, Editor

IT'S MEANINGLESS

While the letter from serving policeman Chris Verrecchia (News, AP 15 May) might seem reassuring, it omits two factors, as do other statements from the Home Office and various 'senior' police spokespersons:

1. The application of Section 44 of the anti-terrorism legislation (which gives powers additional to those of Section 43) requires prior authorisation by at least [a member of] ACPO [Association of Chief Police Officers] and subsequent confirmation by the Home Secretary. Anyone stopped and searched supposedly under Section 44 should ask for confirmation that its use was duly authorised. Unless there is an immediate security alert, this is unlikely.

2. Under Section 43, the police officer must reasonably suspect that the subject may be planning an act of terrorism. Nowhere has it ever been stated that 'the taking of photographs in a public place does not, of itself, constitute a potential act of terrorism'. Until such a statement is issued by the Home Office, innocent photographers will continue to be stopped and searched under Section 43.

All the reassurances given to date, no matter at what level, have little meaning unless they contain the above statement.
Robert J Maddison, Dorset

BACK CHAT

AP reader Mike Gardner wonders whether digital cameras are in fact the future that they claim to be

ARE CAMERAS losing their precision feel? My five digital cameras are the products of four different makers (including the big two). None of them is proof against accidental alteration of settings, especially as regards the mode wheel. My old film cameras seem to be in a different league in terms of engineering quality. All their controls resist change by chance. What use are advanced features if you shoot in the wrong mode?

Recent pictures of the old Olympus Pen camera reminded me that I rarely experienced camera shake back in the early 1960s. I used my father's Pen EE and got clear results, despite using only 10 ASA colour slide film. Camera shake became an issue when I bought an SLR with a recessed shutter-release button. I cured the problem by screwing a spacer into the cable-release socket so the shutter could be tripped without triggering the built-in camera-shake feature. Now all manufacturers have adopted the recessed button and have developed advanced technology to solve the subsequent camera shake. For some reason makers have also stopped fitting a cable-release thread, opting instead to force us to invest in expensive (and fragile) infrared or radio remote controls. The omission of a viewfinder on many compacts (and also the Olympus Pen E-P1) compounds the camera-shake issue. I do not deny that modern vibration control is a great asset, especially when using long lenses, but why build in a problem?

Another area that demands attention is the instruction manual. Digital technology has brought many useful and powerful features to photography. Unfortunately, modern masterpieces of technical development are extremely complex. What a shame these 21st century wonders arrive with a 15th century technology manual (or, if you are unlucky, a CD from which you can print out a manual at your own expense). What a missed opportunity.

We photographers know that if a picture is worth a thousand words, a well-produced DVD demonstration is worth million. With a DVD playable on a DVD player as well as a computer, a new owner could re-run the operation of each setting again and again while handling their new acquisition. In this way features could be tried, tested and understood. The new camera itself would become the most potent visual aid to our instruction, practice and learning.

I suspect that if we all fully understood every feature on our camera, we would be more open to spending on lenses and other gear and, of course, be more willing to trade up. At the same time, people with reading difficulties would not be excluded from proper use of this technology. For myself, I would only miss the old printed manuals when plagued by insomnia – for which they offer the only certain cure.

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AndyRouse@AP

Thoughts from a wildlife
photographer's world



THE CHEETAH

(*Acinonyx jubatus*) is the world's fastest land mammal. It can accelerate from 0 to 103kph (64mph) in three seconds, reaching speeds of up to 120kph (75mph) in short bursts. Adult cheetahs weigh 36–65kg (79–140lb), and their slender, long-legged bodies measure 1.1–1.3m (44–53in), with a tail length of 0.6–0.8m (26–33in). Cheetahs have claws that are only semi-retractable, which provide continuous traction that allows them to make quick turns at top speed.

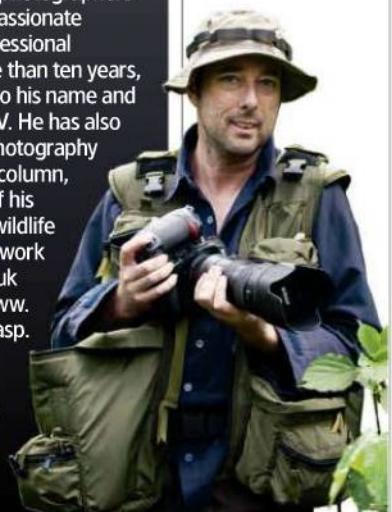
Found in sub-Saharan Africa and northern Iran, their distinctive yellow-grey fur with black spots provides ideal camouflage. The cheetah has a small head, high-set eyes and black 'tear marks' that run from the eyes down the sides of the nose to its mouth.

These animals are carnivores, eating mostly mammals under 40kg (88lb), including gazelles, springbok and impala. They hunt – by vision rather than scent – in the early morning and late evening when it is not so hot.

The cheetah is endangered due to loss of habitat, reduced prey and direct persecution. There is estimated to be around 12,400 remaining in the wild.

ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.



A day in the life of a professional wildlife photographer



© ANDY ROUSE

The picture of a group of cheetahs feasting on a kill that was ordered by a university

A TYPICAL ROUSE DAY



PART of me wants to hunt down, with a pack of dogs, the person who invented alarm clocks. The problem with alarm clocks is that a) they work and b) they never ring at a decent time. On this particular morning my alarm went off at 5am for a quick jaunt to photograph warblers near my Cardiff home. I struggled out, got into the car and drove down the road, looking at the horizon for a small chink of light. There wasn't any – it was gloom, gloom and more gloom – so I decided to turn the car around and get a bit more sleep. It was the start of a typical Rouse day, and not what you might think a professional wildlife photographer gets up to.

I got up again at around 9am and went into the office to edit some of the osprey and dipper pictures taken over the past few weeks. I use Photo Mechanic for the editing, as Adobe Bridge has never done it for me. By lunchtime I had edited about 800 NEF files down to a manageable 84. After a quick rename and caption (keywords and copyright info are an essential part of my workflow), I backed them up to two 1TB LaCie drives and to DVD as well. They could be processed another day, but at least they were safe. Then it was down to emails, as I usually spend an hour on non-shoot days answering customer enquiries and dealing with orders for the tiger book. On this day

I had a couple of orders for images, with one cover having to be sent quickly to a university. The subject was unusual – a family of cheetahs bloodily tucking into a kill. I quickly updated my Facebook fan site with my latest image and then went to the gym for marathon training, which is my latest goal.

I showered afterwards with unscented soap, as I couldn't afford to smell of city life that evening because I was due to check out a fox earth. The earth was a tip-off from a friend that probably contained cubs and was well off the beaten track. I parked my Land Rover at 4.30pm, put on my camouflage gear (which stinks of fox and has never been washed) and headed up the hill. I had my Viper rucksack with my Nikon D3S with Nikkor 600mm lens, a bag hide and my tripod. Slowly I stalked up to the field with the wind in my face, masked with a balaclava. All was quiet. I picked a spot where I could see the area of the earth, but I was well hidden inside overhanging branches and far enough away not to disturb anything.

I sat and waited. After three hours the sun set and I hadn't seen anything, but that didn't mean much because foxes are elusive and I would return another day. I got home late and after a quick snack there was one vital task left: I took the hammer to the alarm clock with a vengeance! There's no such thing as typical day. **AP**



PHOTO INSIGHT

David Clapp visits Malham Cove's limestone pavement and reveals how he tackled this difficult shoot

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HOW MANY photographers lust after the ultimate camera accessories? I know that throughout my photographic journey I have lusted after many. Lenses, camera bodies and tripods seem the obvious purchases to propel our photography forwards, but how about something a little left-field? After a lucky break and a great deal, I bought myself the ultimate photographic accessory: my first camper van.

The summer of 2007 turned into a countrywide trip of a lifetime – five weeks trekking around the UK at the wheel of a slightly subdued VW T25, but grinning from ear to ear. My partner Rachel and I sat and planned a stock photography route to get my portfolio busting at the seams.

Starting in London (yes, you can camp in central London!), I visited Brighton, Suffolk, Norfolk, the Peak District, Yorkshire, Northumberland, Edinburgh and, finally, the Isle of Skye. The aim was to avoid camp sites at all costs, sleeping verge-side and showering pool-side. It was summer, after all, although it was turning into a very wet one.

One of the locations that changed the way I looked at photography was the Yorkshire Dales. Malham Cove and its famous limestone pavement were on my target list, as I had never taken the chance to explore this unique wilderness at a leisurely pace. Breaking our 'no camp site' rule, we arrived one night at Gordale Scar camp site in need of a recharge, water for the van and a good hot shower. Instead,



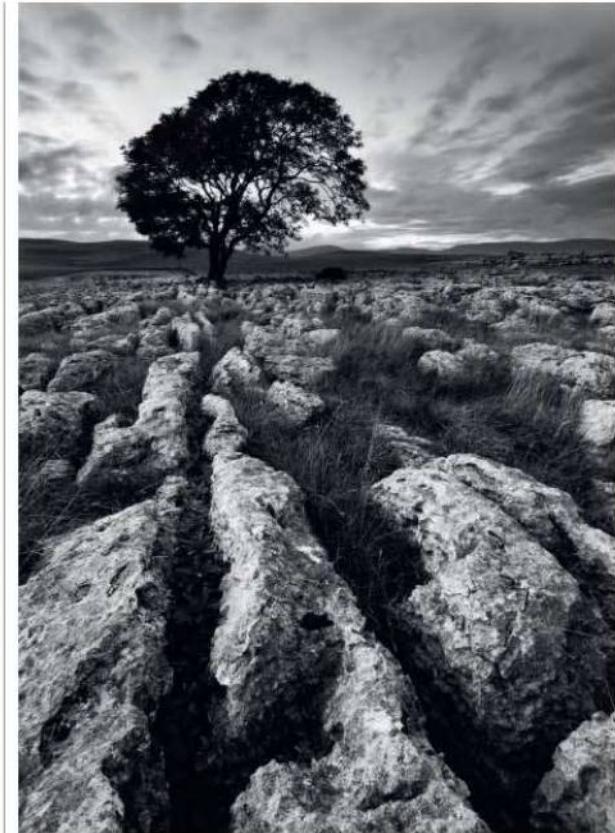
though, we got an intermittent hook-up and a freezing, cobweb-ridden barn for a bathroom with a broken boiler, courtesy of the strangest dairy farmer I have ever met.

'Have you got any girls in there? How many girls have you got?' he smiled eagerly, leaning in through the window as we checked in. This consequently became a trip catchphrase, and Rachel and I rolled around in fits of laughter as he looked around for a different herd.

The valley was steep, but as I looked upwards I planned a quick walk that we could attempt before sunset, over the beck and straight up the side of a ridiculous incline to the top of New Close Knotts. Wheezing and panting to the top, we looked seriously unfit alongside three young children who followed

us up. There were the limestone grikes, strange streaky patterns of raised limestone that were lifted above the eroded soil layer. Further off in the distance was a rather complementary-looking tree, so I headed over to investigate.

For those who have tried walking on these grikes, you will know how careful you have to be, especially in summer shoes. Not only are there big gaps to fall into, but the limestone can also be as sharp as a blade, so setting up a tripod is also somewhat complicated. With my Canon EOS 5D and 17-40mm f/4 L lens, composing a low camera angle was not easy. But here's a great tip when lining up your shot in difficult terrain: keep the camera off the tripod and approximate



Both pictures © DAVID CLAPP



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the height required by looking through the viewfinder first. Crouch and stand while experimenting with zoom, observing how the foreground and focal point change relative to each other and look for an emotional response. Move around and when you feel that burst of excitement, remember this position by drawing a line in the air with your hand. Now set the legs to match. It makes it far easier than getting irate and frustrated, wresting your tripod as you adjust it into the wrong position yet again. It will only block your creativity.

With grey cloud now attempting to block my creativity instead, the higher alto-cumulus were hampering any chance I had of some good sidelight, yet there was something quite magical happening above. The clouds were spacing themselves evenly across the sky, and as I gazed upwards at the patterns it suddenly struck me that I was looking at the inverse of the limestone at my feet. So, with the camera set to 24mm and f/16, and hyperfocally focused, I changed orientation between landscape and portrait format until thicker grey cloud darkened the mood. The portrait shot needed a wider focal length to compose, so I switched from my 24mm to my 17mm lens to make the most of the dynamic foreground.

As I carefully walked back in the fading twilight, all I could envisage was a conversion to black & white. The grey limestone and its muted sky had worked, thanks to a little luck, which is something I would need once more if I were going to make it down this slope alive without a torch. **AP**

To see more pictures by David Clapp visit www.davidclapp.co.uk

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British soldiers parade under the Union Jack in Afghanistan, 2006

War story

A young Afghan boy fraternises with a British soldier on patrol, 2006



British soldiers inside an armoured vehicle during a patrol in Kabul, Afghanistan, 2006



As events in Afghanistan continue to make news, the public still struggles to understand them. A new initiative by the Imperial War Museum aims to collect the images and other media from soldiers in Britain's current conflicts to help shed light on the personal stories behind the news cycles.

Jeff Meyer reports

OVER the course of the past century and a half, photography has grown to play almost as important a role on the battlefield as the gun. From its humble beginnings when photographers like Roger Fenton and Matthew Brady lugged their bulky equipment into conflicts, until now when soldiers themselves grab stills from their daily life on small mobile phones, photography has brought home the triumphs, defeats and ultimate acts of sacrifice.

Recognising the importance of these images in helping us to better understand the nature of warfare and the lives of those sent to fight, the Imperial War Museum (IWM), in association with the Ministry of Defence, is embarking on an extensive initiative to record the personal stories behind Britain's current conflicts.

Launched last autumn, the War Story project sees the museum appealing to soldiers to donate their photographs and other media (video and audio recordings, letters and mementos, and so on) from the front lines to be stored for posterity in the IWM's archives. The collection, which is being gathered through workshops and face-to-face interviews with soldiers by museum staff, will bring together the personal stories from Britain's current wars to exist alongside vast collections of imagery from the Second World War, First World War and other past conflicts.

'It's very important that we record these images for posterity,' says Hilary Roberts, IWM's curator of the War Story project. 'Personal photographs are a vital element of the visual record of any conflict. They document the personal experience of events at a level of detail that would be impossible for professional photographers to capture. They also often fill unavoidable gaps in professional coverage.'

Roberts points out that the photographic coverage of some aspects of the two world wars (the front line on the Western Front during 1914 and 1915, for example) was totally reliant on amateur photographers

F Company, 5 Royal Green Jackets fly to Afghanistan from Germany on board a United States Air Force transport aircraft in April 2006



ALL AFGHANISTAN PICTURES © MICHAEL HUGHES

Troops arrive back in Dover following the evacuation of British troops from Dunkirk on 31 May 1940. Some men change into clothes provided by the authorities



ALL SECOND WORLD WAR PICTURES © EG MAUNING

Men of the 2nd Battalion Scots Guards in a barn on the road between Sailly-sur-la-Lys and Rue Petillon near Fleurbaix, France, December 1914



ALL FIRST WORLD WAR PICTURES © CHRISTOPHER PINCKNEY



Above: A British soldier gives a bottle of water to local Afghan children, 2006

Far left: A British soldier keeps a lookout while on guard duty at Forward Operating Base Hawkeye, Kabul Province, Afghanistan, 2006

Left: British soldiers question local men during a night patrol in Surobi, Kabul Province, Afghanistan, 2006

in the absence of professionals. One such photographer was Sergeant Christopher Pilkington, whose photographs from Ypres, France, in 1914, some of which can be seen in the proceeding pages, constitute a valuable part of the museum's visual record of Britain's presence along the Western Front.

'In the past,' says Roberts, 'soldiers rarely had the time or opportunity to pause to take photographs. Therefore, the majority of First World War snapshots, such as Sgt Pilkington's, tended to be taken during quiet or rest periods. Today, however, servicemen seem to find it easier to photograph operations in progress. This is largely down to changes in technology. Cameras

are smaller, cheaper and more accessible.'

This is the main contrast between images such as Pilkington's or those by Lieutenant EG Malindine, who documented the soldier's daily life extensively during the Second World War (as well as the British evacuation from Dunkirk, as seen in this article), with modern photographers such as Michael Hughes, who prolifically captured his experience in Afghanistan with the Territorial Army on a Canon EOS 350D and a compact Fujifilm FinePix F10.

'I did a degree in documentary photography,' says Michael, from Kent. 'It seemed like an ideal opportunity when I had this access to put my knowledge into practice. Quickly, though, I realised that the

EOS 350D wasn't practical. First, it's big, and then you always had to have it at the ready. This is difficult when you're trying to patrol an area, and it's not really smiled upon. The compact, though, was more subtle. I could just whip it out when a picture appeared. I got a surprising number of good images in this way.'

Many soldiers, in fact, have cameras with them, he says. 'It seems to be the culture now. It used to be the odd one or two with film cameras, but now that it's gone digital almost everyone has some form of camera.'

While Michael says he had no great preconceptions of what he was going to photograph before he was deployed, he had assumed that his

The 2nd Battalion, Royal Warwickshire Regiment being transported by bus through Dickebusch on their way to Ypres in France, 6 November 1914



Evacuated British troops on the quayside at Dover, Kent, 31 May 1940



'Having the camera over there ended up making the experience a great bonding session rather than just a patrol exercise'



images would be exclusively of his 'army world,' but what happened was that he became closer to the local community than he thought he would. 'Photojournalists help people understand the horrors of war, but I think I helped show the other side of it. I tried to show the everyday realities,' says Michael. 'The locals were my favourite subjects. The Afghan people are very photogenic, for one thing. But it's very tricky at first when you want to take someone's picture because you have this feeling that you're taking advantage of your position. I'm a foreign soldier patrolling their neighbourhoods and I have a weapon, so it didn't always feel right. But over time we got to know and trust each other. Unlike film in the past, with my digital camera I could show people the pictures I took, which made the experience more of

a mutual exchange instead of me taking something from them.

'The kids especially loved this,' he continues. 'They would mob you and play up to the camera. Having the camera over there ended up making the experience a great bonding session rather than just a patrol exercise. I got to interact with people on a person-to-person level because we could communicate through these snapshots.'

'Ever since the invention of the camera, photographers have been compelled to document conflict,' adds Roberts. 'Their ability to do so has been dictated by their ability to access frontline events, an area where serving military personnel have a unique advantage, as well as changes in photographic and publishing technology. Film, darkroom processing and the



EXPLORE HISTORY

A selection of Lt Malindine's Second World War images can be seen at the Imperial War Museum's new Explore History 1940 display, which marks the 70th anniversary of events that determined the eventual outcome of the Second World War. Rationing, Churchill's rise, the evacuation of Dunkirk, the Battle of Britain and the Blitz are all chronicled. Explore History 1940 is open during normal opening hours (Mon-Sun, 10am-6pm) and admission is free. For more details visit www.iwm.org.uk/1940.

As part of its new Explore History initiative, the Imperial War Museum will feature a new Explore History Centre – a specially designed public space where anyone can drop in for free and access parts of the museum's vast collection of digitised photos, film, sound recordings, documents, art, ephemera and books. Individuals can even pre-book appointments with museum experts to learn more about objects they've uncovered at home, or to suggest items they wish to donate. For more details call 0207 416 500.

half-tone printing process have evolved into digital photography processed on computer and distributed via the internet, which makes these personal stories accessible to so many more people.'

This is the aim of War Story: to personalise conflict and place these stories in a broader context by improving the quality of information available for posterity. Material gathered from face-to-face workshops with soldiers, service personnel and new-media channels will be included in the museum's collections and be available to the public to view, some of it in the museum's public displays to increase wider public understanding of more recent conflicts from the perspective of those who were actually there. An anthology of material generated by War Story will be published when the project is completed in 2012. AP

Now back from Afghanistan, Michael Hughes is trying to start a career as a photographer. He can be contacted at mikey_no1@hotmail.com



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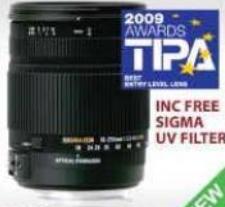
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1 Ed Babb London 41pts

Canon EOS 400D, 50mm, 1/1250sec at f/7.1, ISO 200

◆ 'To those living in Phnom Penh's city dump in Cambodia, the smoke and black water is an everyday reality,' says Ed. 'Building tents and shacks in, on or around the perimeter of the landscape of junk, whole families live their entire lives here. This is their everyday environment. After seeing this, it made sense to me that people would prefer to work in a sweat shop.' **Judges say** Ed's remarkable image could rank with some of the finest documentary photographers. The mist, the depth, the composition, the timeless nature of it all make this image captivating. It's a remarkable achievement.



First prize

2 Roberto de Andrade Brazil 40pts

Olympus C-60Z, 1/125sec at f/7.1, ISO 100

◆ Roberto began photography shooting mainly Kodak Tri-X 400 black & white film. Last year he rediscovered his passion for the hobby by uploading his work to numerous photo-sharing websites that gave him feedback on his work. A web designer by day, Roberto spotted this painter from the window of his office. 'I waited about 15 minutes for him to get in the position I wanted while I composed my shot,' he says. 'I like minimalist compositions and simple, effective views.' **Judges say** Roberto's keen eye has helped him make a simple, graphic image that is bold and attention grabbing. Well done



**3 James Standley**

Dorset 39pts

Nikon D3, 28-135mm, 1/160sec at f/5.6, ISO 400

James says, 'I spotted this Thai kick boxer in between rounds three and four at a local event. These guys live and breathe kick boxing, and carry it out with great skill, discipline and composure. I own a Nikon D90, but was lucky enough to borrow a D3 for the night of this fight. It's a superb camera, used with a very soft lens.'

Judges say James's image boasts plenty of drama and atmosphere, and one wonders if he would have been able to get this shot without the D3 given the apparent low light. The skin tones are wonderful, and his lower angle of view makes this image all the more interesting.



Third prize



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Ed Babb, of London, wins first place in our **Everyday People** round of APOY 2010. Ed will receive Canon's EOS 450D and EF-S 17-85mm f/4-5.6 IS USM lens kit, worth £1,149.99. The EOS 450D features a 12.2MP CMOS sensor with 3.5fps capture capability for a continuous burst of up to 53 large JPEG images (six in raw). The compact, fast-focusing EF-S 17-85mm lens features Image Stabilization at up to 3 stops compensation and near-silent USM AF.

Our second-placed winner is **Roberto de Andrade**, of Brazil, who will receive Canon's 12.1MP IXUS 200 IS compact camera, worth £349, which features an ultra wideangle 24mm lens and 5x optical zoom. He will also receive Canon's Selphy ES40 compact photo printer, worth £159, plus E-P100, E-P20G, E-P20S, E-P25BW photo paper, worth £82.

James Standley, of Dorset, finished third in the round and receives Canon's 10MP PowerShot SX120 IS, worth £209. The SX120 IS can capture enough detail for poster-size prints and boasts a 10x zoom with optical IS and a 3in LCD.

Amateur Photographer of the Year 2010

We've had another great month of entries, with some stunning images and creative interpretations of the theme coming our way. After three rounds, we're still seeing great movement in the leader board, suggesting this is still anyone's game. With another strong finish this round, **Dan Deakin** maintains his foothold in the top spot, followed by **Martin Greškovič**, **Jan de Brauw** and **Ricardo Alarcon**. Once again, don't worry if you didn't make it this time, as there is still plenty of time to catch up – but to make up ground you need to keep entering.

Watch out for results of round 4, **In Bloom**, in AP 26 June, and next week we announce round 5.

Finally, apologies to **Adrian Hall**, who was inadvertently left off last month's leader board. Adrian has 55 points and is now in 11th place overall.

1	Dan Deakin	106pts	6	Michael Lainchbury	66pts
2	Martin Greškovič	96pts	6	Adam Hiron	66pts
3	Jan de Brauw	79pts	8	Brian Lavery	65pts
4	Ricardo Alarcon	78pts	9	Steve Mepsted	63pts
5	Alex Ulivi	68pts	10	Paul Da Silva	62pts

Round 3 results Everyday people



10



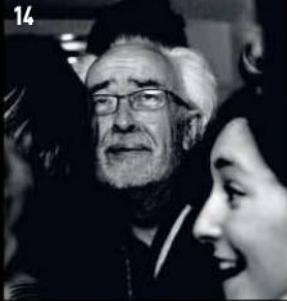
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12



14



13



15

**4 Dave Fletcher** Tyne and Wear**38pts**

Canon EOS 20D, 15-30mm, 1/100sec at f/20, ISO 200

'Sheena and her dogs in the Scottish Highlands' **Judges say** Stunning depth and dramatic light – it doesn't get much better than this**5 Gerry Boyle** Scottish Borders**38pts**

Yashica Mat 124, 80mm, Kodak CP 100

'Waiting for Nonno at a Venice barber's' **Judges say** A well-observed, timeless scene with strong light and colour**6 Alex Ulivi** Isle of Arran**37pts**

Canon EOS 40D, 17-85mm, 1/60sec at f/4, ISO 100

'Capable hands' **Judges say** Alex's vantage point for this shot of the birth of his son puts us entirely in the scene. Captivating**7 Ricardo Alarcon** Gloucestershire**37pts**

Nikon D90, 80-200mm, 1/160sec at f/2.8, ISO 400

Steam train from Toddington to Cheltenham **Judges say** Ricardo's narrow crop emphasises the tight space he was in – an unusual take on railway photography**8 Jan de Brauw** Devon**36pts**

Nikon D700, 50mm, 1/200sec at f/11, ISO 100

'The chap who works in the salvage yard next to my office' **Judges say** A wonderful use of black & white to emphasise the many textures and shapes, aided by strong light and contrast**9 John Swannick** Shropshire**35pts**

Nikon D200, 18-105mm, 1/320sec at f/4.2, ISO 160

Train crew at Severn Valley Railway, Bridgnorth, Shropshire **Judges say** Another different take on railway photography. We like the tight frame, drawing our eye to the subjects' faces**10 Alexander Ong** London**34pts**

Nikon D3, 70-200mm, 1/350sec at f/2.8

'Preparing for school, Kalapani, Nepal' **Judges say** A wonderful, well-observed moment with plenty of emotion and what looks like the perfect exposure**11 Ian Biggs** Northamptonshire**34pts**

Canon EOS 5D, 70-200mm, 1/250sec at f/2.8, ISO 100

'Children investigating a small brook' **Judges say** Excellent light, and a nice low perspective brings us down to the subjects' level of view**12 Martin Greškovič** Slovakia**34pts**

Nikon D80, 17-50mm, f/2.8

'Flea market' **Judges say** Martin has a wonderful eye and a great knack for making the most of available light. This is great street photography**13 Zoltan Karpati** London**34pts**

Sigma SD14, 18-55mm, 1/320sec at f/2.8

'Homeless man taming pigeons' **Judges say** Zoltan's nice, tight frame is perfectly composed, and the contrast and large aperture help his subject really stand out**14 Chris Ould** Dorset**33pts**

Nikon D200, 75mm, 1/60sec at f/5.3

'Taken at the opening of MasterChef 2009 winner Mat Follas's restaurant' **Judges say** A well-spotted expression and nice use of black & white. We like the depth of field**15 Max Brockman** Wiltshire**33pts**

Nikon D50, 31mm, 1/125sec at f/5.6

Mural surrounding a building site in Edinburgh **Judges say** Another well-spotted scene. Max has created a surrealist image from an everyday location

Round 3 results Everyday people



16 Neal Reed Oxfordshire **33pts**

Canon EOS 40D, 17-70mm, 1/100sec at f/4, ISO 400

'Nassar, the music teacher at Mary Hare Grammar School for the Deaf' **Judges say** Fantastic portrait that gives insight to the subject

17 Sam Burton London **33pts**

Canon EOS 400D, 18-200mm, 1/80sec at f/5.6

Woman selling goods, Bangkok, Thailand **Judges say** A great close-up, with just enough around her to hint at the context of where she is and what she's doing

18 Adam Hiron Devon **32pts**

Canon EOS 40D, 10-22mm, 1/125sec at f/4.5, ISO 320

Skateboarder under local fly-over **Judges say** Adam has chosen an interesting perspective that draws the eye in

19 Andrew Lever Dorset **32pts**

Mamiya 645, 80mm

Boxer wrapping his bandages **Judges say** A wonderful portrait that tells us so much about the subject

20 Dan Deakin Derbyshire **32pts**

Nikon D200, 10-20mm, 1/100sec at f/5.6, ISO 400

'Men playing Chinese draughts, Penang, Malaysia' **Judges say** Dan's wideangle view and low level really capture the men's concentration on the game

21 Keith Dorian Merseyside **32pts**

Canon Digital IXUS 500 IS, ISO 100

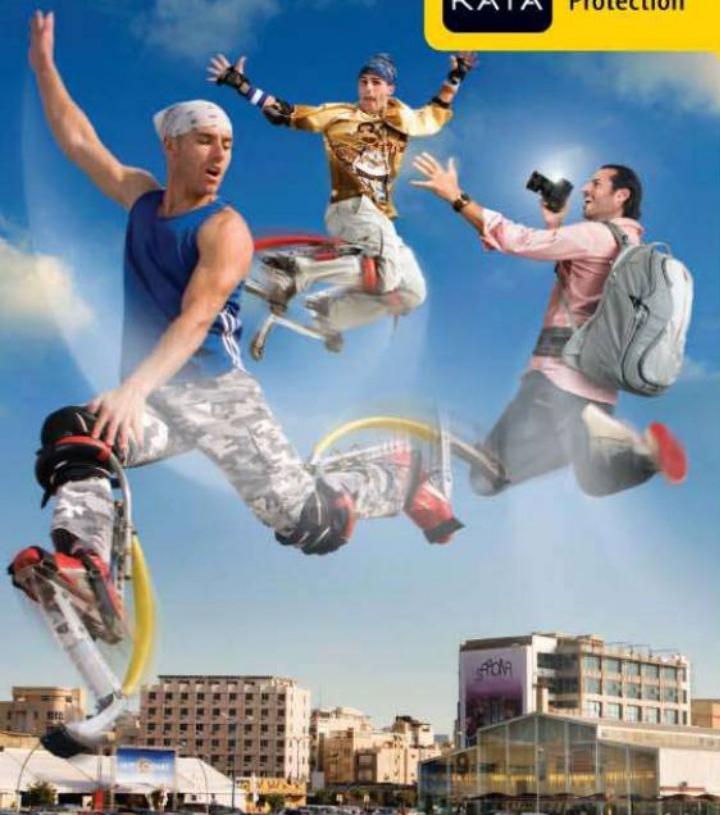
Top floors of a building, Havana, Cuba **Judges say** A well-observed fleeting moment that was nicely captured



<p>23</p> 	<p>22 Tony Hamilton Hertfordshire Nikon F4, 24mm, Ilford Delta 400 'The Last Puff' Judges say This is a nice capture from a great angle with his subject in an iconic James Dean-like pose</p> <p>23 Vikram Harish Hertfordshire Nikon D300, 16-85mm, 1/125sec at f/5.6, ISO 200 Sugar-cane farmer and his son Judges say A wonderful, simply composed shot with perhaps the perfect background</p> <p>24 Laszlo Forras London Canon 30D, 17-50mm, 1/400sec at f/5.6, ISO 100 Man with takeaway Judges say Clever framing and an interesting overhead view make this image compelling</p> <p>25 Meredith Lewis West Midlands Canon EOS 5D Mark II, 24-70mm, 1/320sec at f/5, ISO 100 A young girl eating ice cream Judges say Meredith has made great use of available light to give this image atmosphere</p> <p>26 Tamas Schild Hungary Nikon D200, 10-20mm, 1/20sec at f/5 A gypsy family in their home Judges say Tamas has cleverly used his wideangle lens to create a leading line in the positioning of his subjects</p> <p>27 Steve Mepsted London Samsung GX-20, 10-20mm, 1/20sec at f/5.6 Sikh pilgrims bathe at the Golden Temple at Amritsar, India Judges say Beautiful light and rich colours that mimic the colours you see in a lot of Indian artwork</p> <p>28 Alan Johnson Northumberland Pentax K10D, 18-200mm, 1/80sec at f/5.6, ISO 400 Santa Pod Raceway near Podington, Northamptonshire Judges say We love the closer view, and the cigarette is a nice touch!</p> <p>29 Colin Mill Buckinghamshire Canon EOS 5D, 28-105mm, 1/50sec at f/4, ISO 1600 Joiner's shop in Leighton Buzzard Judges say Colin has captured a nice fly-on-the-wall view. We love the subdued lighting</p> <p>30 Joydeep Mukherjee West Bengal, India Nikon D90, 18-105mm, 1/250sec at f/7.1 Fisherman working the waves, Digha, India Judges say Great action shot with a wonderful sense of place</p>
<p>26</p> 	<p>27</p> 
<p>28</p> 	<p>29</p> 
<p>30</p> 	



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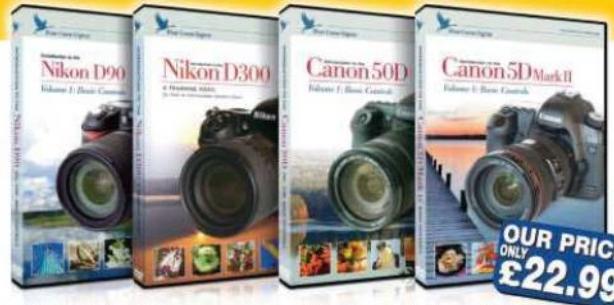


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Appraisal

Expert advice, help and tips from

AP Editor **Damien Demolder****Snow fox****Geoff Coolledge**Canon EOS 20D, 100-400mm,
1/250sec at f/8

THERE probably isn't another area of photography that relies quite so heavily on good luck as wildlife, as you never know what will appear and when – if anything appears at all. Geoff has had a massive dose of luck here as he wasn't even out to photograph a fox, but one appeared and trotted right up to him anyway. Geoff says he saw the fox in the distance, so he hid behind a tree and hoped it would come his way – and it did. He's worried, though, that his view was partly obscured by the trunk and branches of another tree, and he has had to shoot through a gap leaving darkened areas on either side of the subject. Actually, I think this adds more depth to the picture, and gives us a sense of seeing the fox ourselves from our own hiding positions. It makes the shot more interesting than it would have been had the view been completely clear.

What a great fox it is, with wonderful colouring that really stands out from the snow. Unfortunately, the brightness of the snow has fooled the metering system in Geoff's camera and his original image is too dark, but with his upright crop and brightness adjustments he has made this into an excellent image. Looking closely, though, you can see the fox isn't quite sharp at the front, as the camera has found its spot on its rear flank – you can see the long grass behind the head is crisp. Nevertheless, it's a great picture, and well treated by Geoff.

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'Unfortunately, the brightness of the snow has fooled Geoff's camera and his original image is too dark'

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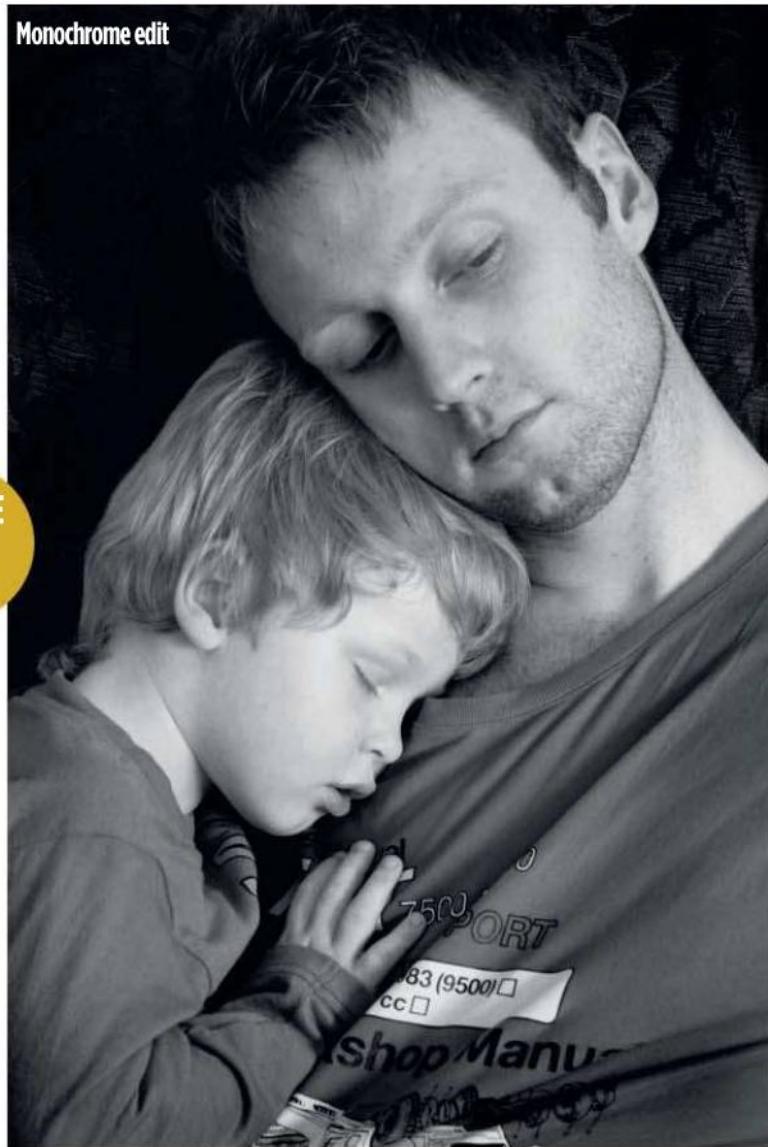
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Original



Cropped & darkened



Monochrome edit

Father and son John Reid

Nikon D300, 18-70mm, 1/60sec at f/4.5, ISO 1600

PICTURE
OF THE
WEEK

THE MODERN style of family portraits is for everyone to be dancing around as though they've had too many E numbers for breakfast, and the quieter, more peaceful moments are rarely captured. For these pictures you need the patience to wait, and you need a calm environment. This shot, taken by John Reid, of his son and grandson, captures a wonderfully peaceful moment, and it's a picture they will both treasure in years to come. The pose is natural and well balanced, and the soft window lighting complements the mood very nicely indeed.

In John's original image, the patch of wall in the top-left corner is a bit distracting and there is a fraction more space around them than is needed. I've cropped in to concentrate on their faces, and to remove any unnecessary elements. I also darkened the material of the furniture so that our eyes remain on the subject.

While I like this version, the electric blue of the matching T-shirts is somewhat at odds with the peaceful atmosphere of the picture, so I've made a monochrome conversion, mixing mostly red and green channels for light and detail, with a touch of blue for ruggedness. A bit more burning in around the edges has created a vignette effect that further concentrates the eye on what we should be looking at. It was a beautiful picture to start with – all I've done is refine it, distilling the contents by removing the visual impurities that distract from the main ingredients. And that is why it is my picture of the week.



Bee in flight

Chandrakant Shah

Canon EOS 10D, 70-200mm,
1/180sec at f/2.8, ISO 100

BEES may be poor flyers and no good at hitting their target first time, but they are still difficult to capture. Here, Chandrakant has done an great job with his timing, by catching the bee and the flower neatly in the frame, and with his composition. But with that bee still moving quickly Chandrakant needed a much faster shutter speed and more depth of field to avoid motion blur and to render the important parts of the scene in focus.

In macro work depth of field is highly restricted, so we always need a smaller aperture than we expect. In this case, with Chandrakant's 200mm lens, he needs at least f/11, and a faster shutter speed than the 1/180sec used – probably 1/500sec. This means you can't use ISO 100 except in bright light; ISO 400 should really be the norm for this sort of work. A great attempt, though, at a deceptively difficult subject.



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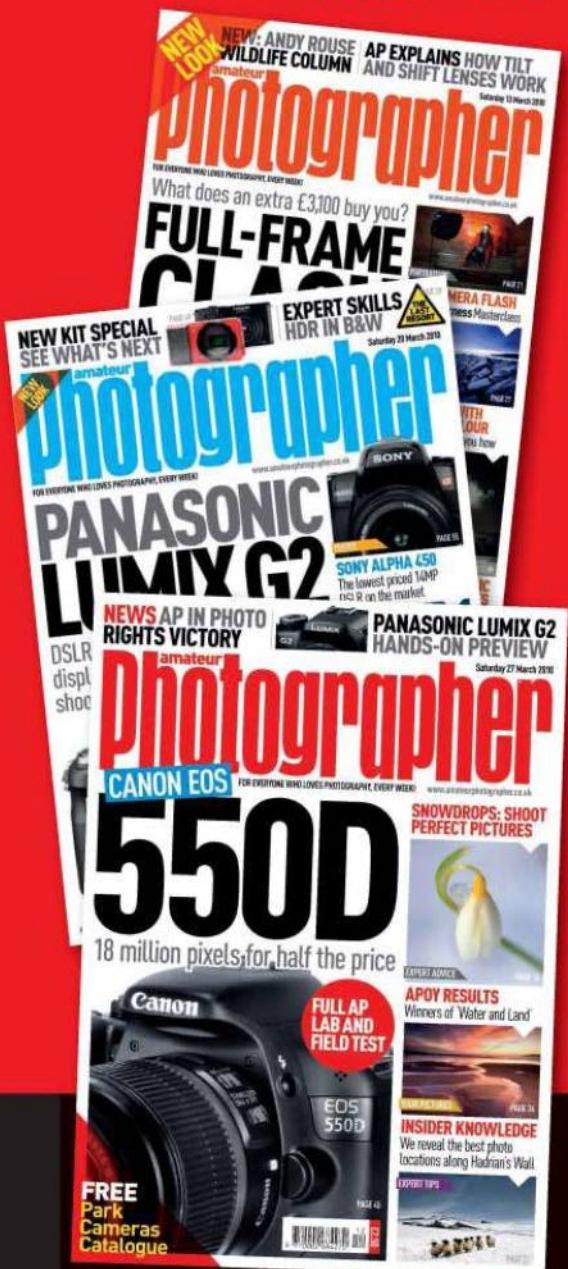
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NIKON UK has teamed up with *Amateur Photographer* to offer one reader the chance to win a place on its forthcoming 'Business of Wedding and Portraiture' training course. And that's not all, as the lucky reader will also win Nikon's award-winning D700 DSLR camera and 50mm f/1.4G AF-S Nikkor lens worth £2,500!

The three-day course, which is worth £695, will be held in the picturesque town of Woburn, Bedfordshire, and is aimed at enthusiast photographers looking to take their wedding and portrait photography to the next level.

The course has been designed not only to improve photographic skills, but also to provide an in-depth understanding of the reality of running a successful home-based photography business. Photographers thinking of starting a new wedding photography business or those who need some help in kick-starting their current business should enter!

Trainers Julie Oswin and Uzair Kharawala will provide demonstrations, theory and practical

sessions to ensure delegates get the best out of their equipment in a variety of locations.

Information about Nikon's range of training courses can be found at www.nikon.co.uk/training, where visitors will also be able to book courses and purchase Nikon training vouchers.

The Nikon D700 offers first-class image quality in a compact body. It is packed with high-performance features that include a 12.1-million-pixel CMOS sensor, and the innovative EXPEED high-speed image-processing system to provide the detail and smooth gradation necessary for outstanding print enlargement and reproduction. The D700 is ideal for those seeking a perfectly balanced DSLR on the move. The 50mm f/1.4G AF-S Nikkor lens is a fast, single-focal-length lens with a well-balanced design and Silent Wave Motor to ensure quiet operation – perfect for wedding or portrait photography.

More information about the Nikon D700 and the 50mm f/1.4G lens can be found at www.nikon.co.uk.

IMPORTANT COURSE INFORMATION

NIKON TRAINING WEBSITE
www.nikon.co.uk/training

DATES: 21-23 June 2010
TIME: 09.30am-8pm,
finishing at 6pm on the final day.
HOTEL ACCOMMODATION:

The Inn at Woburn, George Street, Woburn, Bedfordshire, MK17 9PX.
Accommodation is for 20, 21 and 22 June 2010. Meals and accommodation will be provided.

INFORMATION ABOUT THE TRAINERS CAN BE FOUND AT:

Julie Oswin: www.julieoswin.com
Uzair Kharawala: www.sfdigital.co.uk

NIKON INFO: www.nikon.co.uk
PRODUCT BROCHURE REQUEST LINE:
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To enter visit www.amateurphotographer.co.uk/nikoncomp and answer the following question:

What is the maximum aperture of the 50mm lens that is included in this prize package?

Alternatively, send your answer on a postcard, including your name, address, contact email and telephone number, to:

Nikon Competition, Amateur Photographer, IPC Media, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Competition closes Thursday 10 June 2010. For terms & conditions visit: www.amateurphotographer.co.uk/nikoncomp.

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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Novoflex Auto Bellows £449

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BELLOWS are a great way of getting closer with a non-macro lens or producing images that have greater than life-size (1:1) magnification with a macro optic. These Novoflex bellows are easier to use than most because they maintain electrical contact between the lens and camera. This means that open-aperture metering and auto-diaphragm operation are possible in many cases, although modern Nikon SLRs are not fully compatible and photographers should check lens suitability before investing. The bellows have a minimum extension of 50mm, can be racked out to 130mm and are available in Canon EF, Sony Alpha and Nikon F mounts.

As you would expect given the price, the bellows are nicely put together and the rack-and-pinion mechanics are smooth and precise. I didn't find that the bellows crept open or closed, but they can be locked in position anyway. Conveniently, a second lockable rack (with 65mm travel) is provided beneath the bellows unit to shift the camera forwards or backwards to position the point of focus.

With a Sigma 105mm f/2.8 EX DG macro lens mounted and the bellows at its full

130mm extension on a Nikon D3S, I was able to achieve 3x magnification. As this optic has an aperture ring, the camera can be operated in aperture-priority as well as manual-exposure mode.

Angela Nicholson

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Amateur Photographer

Its long range and ease of use make this a great choice



Hähnel Giga T Pro £79.99

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BUILDING on the success of its wireless remotes during 2009, Hähnel has introduced the Giga T Pro, which uses GHz radio frequencies (2.4GHz) to communicate, rather than MHz, to give it a range up to 100m (328ft). The device comprises a receiver that connects to the camera via one of the supplied cables and a transmitter with a small collection of buttons. Both have an LCD screen with backlight to display the setting options and a light to indicate when they are operating.

Although it can be used to trigger a camera's shutter remotely with a press of a button, the Giga T Pro is programmable so it can be used as a self-timer or an intervalometer, or to trigger and time long exposures in bulb mode. I found it easy to use, but the cable regularly worked loose. With 99 channels for the radio waves, it is unlikely that it will experience interference from other units and I could fire the shutter from the other side of a wall.

There are four versions of the Giga T Pro, each with one or more cables to suit DSLRs, and a few compact cameras, from Canon and Pentax, Nikon, Olympus and Sony. Although made of plastic, the Giga T Pro feels well made and is a great option for triggering a camera remotely. **Angela Nicholson**

Amateur Photographer

High-quality bellows, but at a hefty price



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony NEX-5

With 14.2 million pixels on an APS-C-sized Exmor APS HD CMOS sensor, Sony's new NEX-5 could be the micro-system camera we have been waiting for.

£300 DSLRs

A second body is now within the reach of many enthusiasts. We put four £300 DSLRs to the test.

Epson Perfection V600 Photo

With a 6400ppi optical scanning resolution, we find out how good the V600 Photo is at scanning film as well as prints.

Photoshop CS5

What more can Photoshop do? We take a look at the latest version, CS5.

Samyang 85mm f/1.4V vs Nikkor 85mm f/1.4D AF

How does the manual-focus, £300 Samyang 85mm f/1.4 lens compare with the £900 Nikkor competition? We find out.

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Learn fascinating techniques to help develop your flower and garden photography, as Clive shows you how to: obtain pin-sharp images of garden scenes and flowers/foliage up-close; use different apertures to control depth of field; select different lenses to create striking

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Tickets are on a first-come, first-served basis at £29 per person. This includes the presentation, tea and coffee and a goody bag with MAGIX Website Maker 3 software worth £29.99.



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2	Nikon AF-S 14-24mm f2.8G ED Condition = 4* - Winchester	£1150.00
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4	Canon EOS 5D Body Condition = 4* - Southampton Civic	£849.00
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Fast 24mm wideangle lenses

Geoffrey Crawley tests two wideangle lenses that are worlds apart – in era and in price. How do they compare?

THE DIGITAL revolution, as it is known, may have grabbed the headlines, but its impact has masked another trend that has also occurred over the past generation: the ascendancy of the zoom lens. DSLR bodies are now sold with a number of options for bundled lenses, often known as 'kit' lenses, that cover a modest, though adequate, focal length, coupled with a modest aperture that probably decreases at the long end of the focal range. Not that long ago, the standard companion to a film SLR was a 50mm f/2 monofocal optic, although sometimes it stretched to f/1.8, mainly, it was said, to improve the photographer's image. Occasionally, the SLR boasted a 50mm f/1.4 lens, with a stupendous f/1.2 as the limit for ordinary use.

A 50mm f/3.5 lens – or even an f/2.8 one – would have been regarded as rather underpowered, and there were not many of those lenses around, other

than macro-focusing types. Nowadays, any zoom wider than f/3.5 is an expensive proposition. So what has caused this change in attitude? Obviously, it has been in part the convenience of zoom lenses offering a range of focal lengths without needing to change lenses, but mainly it has been 'legitimised' by the narrowing of the gap in performance between monofocal and zoom optics at the same focal length. Photographers have been content to abandon the special qualities given by the wider aperture monofocal lenses, including depth of field control, improved colour rendition, hue distinction and field corrections. The convenience of the zoom lens – and, no doubt, its much lower cost than two or three monofocal optics covering the same range – have combined to oust the fixed-focal-length lens from its former supremacy.

That is why it is a particular pleasure to see

Nikon's new 24mm f/1.4 lens arrive in its Nikkor range. However, at £1,949, it does not come cheap. It is interesting to compare its properties with those of the Sigma 24mm f/1.8 lens, which costs just £510.86 or can be found for around £410. So what do you gain by paying nearly four times the price, and is it just the extra 0.6EV speed? The Sigma lens was favourably reviewed in AP 22 September 2001, which, such is the speed of the digital takeover, seems a world away.

Both the Sigma and Nikkor lenses are designed to cover full-frame film or digital sensors. The Sigma lens, available in all leading fittings, including Four Thirds, carries the suffix 'DG', indicating its suitability for both full-frame and APS-C formats. The Nikkor optic carries no format ID. On APS-C format, both lenses give the approximately 60° viewing angle of a modestly wideangle 35–36mm focal length on the full-frame, 24x36mm format. On full-frame models, the viewing angle is about 84°. Since 24mm is not far short of the 27mm approximate diagonal of the APS-C format, the lenses could be thought of as standard lenses on the wide side.

Nikon AF-S 24mm f/1.4G ED

A contemporary, state-of-the-art benchmark lens aimed squarely at professional photographers



THE FULL title of this lens has a welcome economy of gongs: just the basic 'S' type with electronic-only aperture control. It utilises extra-low colour dispersion (ED) glass, although there is no mention of the Silent Wave Motor (SWM) autofocus drive, nor the presence of aspheric elements. The 'N' on the barrel of the lens indicates the use of Nikon's Nano Crystal anti-reflection coating. There is really no need to draw attention with multiple capital letters to what are, nowadays, standard components of lenses from most optical firms.

Anyone who recalls lenses of this focal length from the days of film SLRs may have a shock handling this giant. At 670g it is heavier than many cameras, and with an overall diameter of 83mm and a length of 88.5mm from body flange, it is a conspicuous piece of kit. Attached to a camera, the combination has the bulk of a telephoto optic rather than a wideangle lens. The front glass diameter is broad and set in a wide front rim, which is probably necessary to give vignetting clearance to the petal-type lens hood and allow use of the 77mm screw-in filter thread. This is seemingly becoming a popular size for large-diameter lens fittings.

The manual-focusing ring is well forward, which is convenient, and features a secure, ridged rubber grip. The movement is smooth and precise. The distance scale appears under a protective window with a rudimentary depth of field scale for f/11 and f/16. Depth of field is considerable at 24mm. The only other feature on the barrel is an M/AF-M slide switch. Manual fine-tuning is available at any time when switched to autofocus. The shutter release must then not be allowed to rise as AF will cut back in when it is pressed again. Switching to manual (M) turns off the autofocus function. As would be expected, the build quality is of the highest order. The livery is Nikkor's

standard matt black with gold trim, which is also more or less common uniform for SLR lenses today.

OPTICALLY

The optical construction uses 12 elements in ten groups. Two elements are in Nikon's ED glass and two have aspheric surfaces. The new sub-micro Nano Crystal anti-reflection coating has been used where appropriate. Nikon states that this monofocal lens is of a 'unique design, providing minimum field distortion and excellent edge-to-corner sharpness, especially at wider apertures'. It is noticeable in the schematic that the front element's configuration departs from the standard double-Gauss type now commonly used. This has been commented on in several reviews. The second element, a thin aspheric, must be especially difficult to make successfully, and may in part account for the high cost of the lens. The front glass is also not an easy manufacturing proposition.

A result of the new construction is that focusing is achieved through movement of the rear group: the lens front section neither rotates nor extends. The design is strongly retrofocus, and the closest focus distance is 0.25m (10in) with f/16 the minimum aperture. The iris diaphragm has nine blades giving the circular shape favoured by bokeh fans as giving a natural blur of shapes outside the main focus plane.

PERFORMANCE

The target market for this lens is clear, not only from its near-£2,000 price tag but also from Nikon's statement that its 'ultra-fast f/1.4 aperture serves the need of demanding professionals in exacting circumstances'. The only reason for having a wide-aperture lens is that you need the light-gathering power often enough to warrant the cost and, nowadays at least, the extra bulk. This is a new lens and, coming as

Distortion isn't an issue with this very linear image taken at f/1.4. In this case the vignetting visible in the corners on the right helps balance the shadows on the left

it does from a top stable, can be regarded as a state-of-the-art benchmark.

So how does it stack up at full aperture on one of Nikon's own top DSLRs, the D3S? The first point to make is the outstanding clarity and vigour of the images, especially those taken in really poor light. No doubt Nikon's Nano Crystal coating plays a big role in achieving this. At the same time, there is corner-to-corner sharpness that makes the widest angle of view of the lens fully usable at full aperture. Resolution falls away towards the edges and corners, but the subject's main outlines and texture remain well defined and these ensure overall image impact when the aperture is wide open.

Some full-aperture vignetting is apparent technically, but will only show up markedly with subjects that have even tones in the top half of the frame. By f/2 it is no longer a factor and is gone at f/2.8. Curvilinear distortion is fully controlled, as might be expected from a monofocal lens, and gives a fairly minimal -0.37 barrel. Drawing errors don't improve on stepping down.

When using the Silent Wave Motor, the AF drive gave an almost undetectable 4.5dB over 35dB background of noise. It was very rapid, at 245 milliseconds from infinity to closest focus. The centre of frame correction for colour aberration was exemplary, with a minimal drift at the edges but maintaining parallelism of the RGB records. Overall, Nikon's claims are justified, although few amateur budgets will aspire to acquiring its – at this time – unique properties.

'Anyone who recalls the appearance of lenses of this focal length from the days of film SLRs may have a shock handling this giant'



Both optics allow plenty of control over depth of field, although some photographers may not be prepared for the additional blur that can be achieved with the f/1.4 aperture

Sigma 24mm f/1.8 EX DG Asph Macro

An old warhorse from the last generation of monofocals made purely for film and full-frame SLRs

NINE years separates the launch of this lens and the Nikkor 24mm f/1.4 optic, but it has brought no change to the overall appearance and layout of lenses of this focal length. This f/1.8 lens is a little smaller than the Nikon optic, at 82.5mm in diameter and 83.5mm in length from the camera flange. The screw-in filter fitting is the same at 77mm, though, which now seems fairly standard for broad-rimmed lenses, be they telephotos or wideangles. The petal lens hood fits to the usual external three-tab bayonet. The 'EX' suffix denotes a top-quality finish, using Sigma's own 'dead black' with operating indices in that conspicuous white particular to Sigma. The trim is a single, thin gold ring up front. The ridged rubber manual-focus ring is very broad at 28mm, and moves with the smooth resistance of an old manual-only lens. The distance scale rotates below a protective window.

The switch between auto and manual focus is dual, and the slider is on the lens barrel, marked AF and M. Additionally, the manual-focus ring can be snipped forward and back, the latter giving manual control but only if the slider switch is also set to M. Otherwise, autofocus will continue to operate. If the focus ring is set to AF and the slider to M, neither auto nor manual focus is possible. So the purpose of the dual switching is unclear, as it doesn't allow manual tweaks of an AF lock. The review sample was in the Canon fit, so the feature may work differently on other makes.

The lens also carries the suffix 'Macro'

Using the lens wide open produces shallow depth of field when focusing closely, giving this image a strong sense of scale



with closest focus at 18cm (7in), against the Nikkor lens's 24cm (10in). As the lens front section moves forwards from infinity, a dual repro scale is disclosed. One is white and applies in AF mode; the other is yellow and applies in manual. The focus position of the lens is the same, but the forward/back snap switch of the focus ring requires a second scale. In operation, the 135g reduction in weight over the Nikkor optic, to 485g, is noticeable. Along with its smaller size, this makes the Sigma monofocal lens easier to use and carry. Build quality is top class.

OPTICALLY

The optical construction uses ten elements in nine groups. The only esoteric content is the two aspheric elements; special low-dispersion glasses are not employed. The aspheric elements are particularly relevant when close-focusing. As the focus of a lens moves away from the distance for which it has been corrected – mostly infinity – spherical aberration increases. The point is reached when stopping down no longer brings in edge and corner definition to a respectable level. This increase can be countered by the 'floating' element principle, which actually consists of a small group of elements. It moves as focus is brought closer, largely compensating for the error. Sigma states that the aspheric – presumably the one just behind the diaphragm – assists in this. The front aspheric is there to gather the light from the front elements and ensure it is evenly distributed. Overall, the construction is of its era – and none the worse for that.

PERFORMANCE

This lens represents the last generation of optics designed primarily for film SLRs. It is important to make that clear at the outset. Its cost is only about 20% of that of the Nikon lens. When reviewed in 2001, it received glowing results on film and in the

context of what similar optics were then available. Digital cameras have become much more prevalent since then and, for DSLR use (it was tested on a Canon EOS 5D Mark II), the differences required in optical design have become apparent.

The most noticeable of these is in vignetting. The microlenses which front the photo-sensitive sites on the camera's sensor contribute their own properties. When a lens projects the image rays onto the sensor plane, they arrive perpendicular in the centre of the frame, but more obliquely towards edges and corners. Like any optic, the microlenses vignette to oblique rays, so if the lens itself has a tendency to do this the effect will be increased many times in a digital camera. The same lens projecting onto the continuous flat surface of film will give about 50% less fall-off, which explains the difference in light fall-off between this test and that from 2001. Knowledge has also advanced in other respects, notably in the need to further minimise stray light in the optical cell. In a DSLR, this light is picked up by the microlenses and dispersed across the frame, resulting in contrast loss and colour desaturation.

All that said, the Sigma 24mm f/1.8 lens is a good performer, particularly on film. It gives a sharp image of medium contrast at full aperture and continues to improve on stopping down to f/8. Curvilinear distortion is of the usual high monofocal standard: -0.42 barrel. It is maintained in what Sigma terms its 'macro' region of 1:2.7 (about a third life-size). Chromatic aberration is very well corrected, especially centrally. That is a plus for DSLR use where it is a cause of colour fringing. Autofocus drive noise is quite high at 38dB over 35dB background, and AF is slow at 890 milliseconds. Overall, this old warhorse remains a fully viable optic in modern terms, especially when assisted by current image-editing software packages. It represents excellent value.



Vignetting is more noticeable in this image taken at f/1.8 using the Sigma lens than it is in the shot from the Nikkor lens at f/1.4 on the left

Verdict



NIKKOR

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	29/30									
BUILD	19/20									
HANDLING	17/20									
PERFORMANCE	29/30									

SIGMA

	1	2	3	4	5	6	7	8	9	10
SPECIFICATION	27/30									
BUILD	19/20									
HANDLING	18/20									
PERFORMANCE	27/30									

TWO LENSES, two aims: both fully accomplished. On the one side, the Nikkor 24mm f/1.4: a state-of-the-art design utilising every contemporary technical device to bring brilliant, impactful images at full aperture. On the other, the Sigma 24mm f/1.8: a more traditional design with all the pictorial virtues that implies. While it has some disadvantages in performance when used on DSLRs, stopping down to f/2.8-4 overcomes these. Plus, there is the £1,500 price difference – enough to buy a top-flight DSLR in itself – which means few AP readers are likely to rush to buy one despite a favourable test.

The Nikkor lens's market – apart from those who like owning the best of everything – is professionals, those photographers whose work regularly requires the quality to be got from an f/1.4 wideangle lens. The ability to use a high shutter speed may be crucial in press and illustrated feature work, for

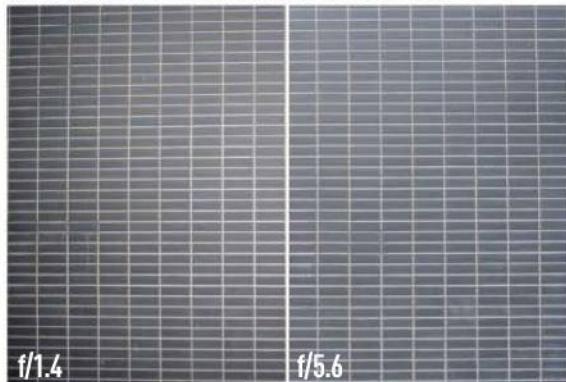
example. Functions and events in dark interiors will also benefit, while depth of field at f/1.4 may enable wide-area sharp coverage at sports events. On the down side, though, the Nikkor lens is a lump, and on the elephantine Nikon D3S it is a handful. A cynic may suggest that the Japanese believe kit has to be bulky to feel worthy of a high price, and therefore plot cost against weight.

So how to sum up two lenses that are widely separated in era and cost, but each with admirable designs? Once again, remember the old adage: in optics, you get what you pay for. Try this: in a shop, look through a pair of 7x50 or 10x50 binoculars in the £50-£60 price bracket. Then look through a £300 model. You will be surprised – amazed, even. That is why you need to pay five times as much for the Nikkor lens as the Sigma optic, although you could see perfectly well with the less expensive binoculars, couldn't you?

Facts & figures

	SIGMA	NIKKOR
RRP	£510.86	£1,949
Lens mount	Sigma SA, Canon EF, Four Thirds, Nikon F (FX), Pentax K, Sony Alpha	Nikon F (FX)
Max aperture	f/1.8	f/1.4
Angle of view	84.1°	84°
Near focus	0.18m	0.25m
Diaphragm blades	9	9
Filter size	77mm	77mm
Weight	485g	620g
Measured focal length	24.8mm	24.6mm
Dimensions	83.6x82.5mm	83x88.5mm

NIKKOR DISTORTION AND VIGNETTING



SIGMA DISTORTION AND VIGNETTING



Understanding the graphs

SHARPNESS AND DEFINITION

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details at three line-pair-per-millimetre points: 10lp/mm, 30lp/mm and 50lp/mm. The graph on the left demonstrates what we would expect from a near perfect lens. As the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. The lines stay close to the top of the graph, as the lens is able to clearly resolve very fine detail. All lenses have a limit to what they can resolve, and this is shown where the lines of the graph begin to slope downwards. In this example the lens only starts to struggle at the 72lp/mm point.

CHROMATIC ABERRATION

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips. The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration. Some divergence in the lines is to be expected, especially at the shorter focal-length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves. The graphs (right) show typical good and bad results.

VIGNETTING

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than 1/3EV will be clearly visible. Deviations of 1/6EV and below will not show. The darkest areas indicate shading of about 1/2EV and the lighter areas 1/3EV, but in reality the effect is graduated.

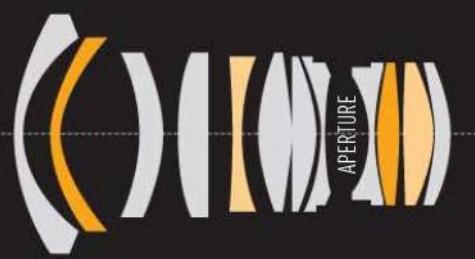
CURVILINEAR DISTORTION

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

LENS CONSTRUCTION

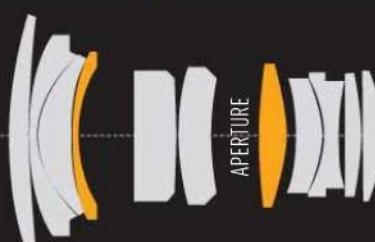
NIKKOR

A highly innovative design with two new-style front elements. These must be difficult to manufacture, with a potentially high rate of rejects. That may account for the high price of this monofocal



SIGMA

This design, though of a decade earlier, still represents the standard or conventional design for a lens of this aperture. The front group remains typical of lenses from wideangle to telephoto today



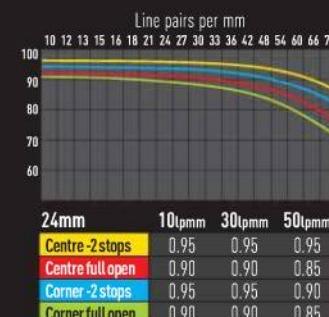
SHARPNESS/DEFINITION

The tightly packed nature and high position of the Nikkor lens graph lines indicate that it puts in a very good performance across the entire image frame. Its resolving power is impressively high in the corners when closed down by 2 stops. The Sigma lens also puts in a good performance, but the contrast values are generally lower.

NIKKOR



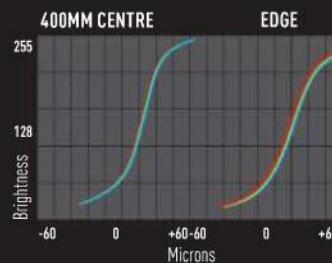
SIGMA



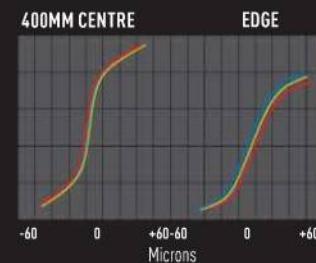
CHROMATIC ABERRATION

For most of their length it is impossible to distinguish the three colour lines for the Nikkor lens at its centre, indicating that it performs extremely well, although the Sigma optic isn't far behind. There is a bit more difference with the edge performance, and the Sigma lens is a little more troubled by chromatic aberration than the Nikkor optic.

NIKKOR



SIGMA



VIGNETTING

NIKKOR



SIGMA



Although vignetting is not a problem with APS-C-format DSLRs with either lens, it is a significant issue when the Sigma lens is mounted wide open on a full-frame camera.

NIKKOR SIGMA

NIKKOR	SIGMA
24mm	24mm
FULL	<2/3
F/1.8	<1/2
F/2.5	-
F/2.8	<1 1/2
F/3.5	>1/2

CURVILINEAR DISTORTION

NIKKOR SIGMA

NIKKOR	SIGMA
24mm	24mm
7.5m	-0.37%
∞	-0.40%

As we would expect with moderately wide monofocal lenses, barrel distortion is well controlled and just visible with strong linear subjects like the brick wall, photographed from 2.5m, seen opposite on page 46.

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Panasonic Lumix DMC-G2 vs Samsung NX10

The larger APS-C format of the **Samsung NX10** goes up against the Micro Four Thirds system of the **Panasonic Lumix DMC-G2** as we test two micro-system cameras

Richard Sibley
Technical writer

IT SEEMS that hardly a month goes by without a new development in the world of micro-system cameras (MSC). Already this year we have seen Sony's new NEX system, as well as the launch of the Samsung NX10. While Samsung and Sony are both new to the game, Panasonic is now something of an old hand, having been the first manufacturer to release a digital micro-system camera in September 2008.

That camera was the Panasonic Lumix DMC-G1, which was also the first Micro Four Thirds model. However, in the world of

digital cameras nothing stands still for long, and with the micro-system camera market being one of the largest areas of growth, manufacturers must keep expanding, updating and refreshing their ranges. With this in mind, it was no surprise that Panasonic launched the successor to the G1 in March this year.

Predictably named the Lumix DMC-G2, the second-generation Panasonic Micro Four Thirds camera brings a number of new features to the table. The most interesting of these is a touch-sensitive screen, but as I wrote in my review of the G2 in AP 15 May, while this screen provides a few advantages, it doesn't really offer much to improve the handling of the camera.

Meanwhile, in our initial review of the Samsung NX10 (AP 3 April) we were very

AT A GLANCE

PANASONIC LUMIX DMC-G2

- 12.1-million-pixel Four Thirds Live MOS sensor
- 1280x720-pixel video resolution
- 3in articulated touchscreen
- Street price around £549 (body only)

SAMSUNG NX10

- 14.6-million-pixel APS-C-sized CMOS sensor
- 3in AMOLED screen
- 1280x720-pixel video resolution
- Street price around £520 with 18-55mm kit lens

impressed with its handling. Designed as a direct competitor to the Micro Four Thirds system, the NX10 has a larger, APS-C-size sensor, which should enable better image quality. It also has a slim body that feels very much like that of a miniature DSLR. Despite announcing its intention to release the NX system just a few weeks after the launch of the Micro Four Thirds concept, Samsung was in no rush to release the NX10. Instead, it seems the company spent some time studying the success of the Panasonic and Olympus Micro Four Thirds products and perfecting its own NX system.

The question is, how does the second-generation Panasonic camera, the Lumix DMC-G2, compare to the first-generation Samsung NX10 camera, and exactly what difference will the NX10's larger, APS-C sensor make?

FEATURES

The biggest difference between the two cameras is that they use different sized sensors. Panasonic adheres to the Micro Four Thirds standard and the Lumix DMC-G2 has a 17.3x13mm, 12.1-million-pixel, Live MOS, Four Thirds sensor. Samsung has opted for a larger, 23.4x15.6mm, APS-C-sized sensor for its NX-system cameras, including the NX10, which has a 14.6-million-pixel CMOS sensor.

As the G2 is a Micro Four Thirds system camera, it already has an



established range of compatible lenses, including those produced by Olympus for its own Pen series of Micro Four Thirds cameras. Samsung's NX system is far newer, though, and there are currently only three lenses available. With focal lengths of 18-55mm and 55-200mm, as well as a monofocal 30mm pancake lens, there is enough coverage to satisfy every photographer's basic requirements. Samsung has also promised that the NX lens range will quickly build to eight optics, adding 20mm pancake, 60mm macro and 18-200mm superzoom lenses initially. If the company sticks to this lens plan, within a year there should be a full complement of NX-series optics to match those produced by Panasonic and Olympus for the Micro Four Thirds system.

One reason for the popularity of micro-system cameras is that they have a smaller flange depth compared to 35mm and DSLR models. This means that many lenses can be mounted to micro-system cameras via a simple adapter. Novoflex produces adapters that are compatible with both the NX and Micro Four Thirds mount and these enable many popular lenses to be used, including those with Canon EOS, Nikon F and Sony Alpha mounts.

It is also possible to mount Leica M-series lenses onto the G2 via a suitable adapter. However, due to the length of the bayonets on Leica M-series lenses, it is not possible to fit them, even using an adapter, to the Samsung NX mount. Many photographers regard the compact Micro Four Thirds system as the perfect opportunity to use Leica M-series lenses on a digital camera, without spending the thousands of pounds necessary for a Leica M9. While the number of people wanting to do this may be a small proportion of the market, it is nevertheless a benefit that an adapter can be used to mount these lenses on the G2, whereas they can't be mounted on the NX10.

With the digital markets being so competitive, it is innovation that often helps to drive camera sales, particularly for companies that have traditionally been electronics rather than camera manufacturers. These companies hold one definite advantage over the traditional camera manufacturers, which is the ability to transfer new features into their own cameras from their other electronic devices. Panasonic offers a fine example of this in the



Panasonic Lumix DMC-G2



Samsung NX10

Although both cameras produce good JPEG images, there is much more scope for altering colour and contrast when adjusting raw images

form of the G2's touch-sensitive screen. The G2 is the first interchangeable-lens camera to feature such technology, and it provides photographers with an alternative to buttons for setting adjustments.

Samsung has also incorporated technology in the NX10 that can be found in its other electronic devices. The camera's 3in, Active-Matrix Organic Light-Emitting Diode (AMOLED) screen uses the same technology found in many of the company's other products. As AMOLED screens do not require backlighting, they consume less power and have a higher refresh rate, so they should be brighter than traditional LCD screens.

BUILD AND HANDLING

Thanks to the removal of the mirror box and SLR mechanism, both the Lumix DMC-G2 and NX10 are smaller than conventional DSLR cameras. Given that the NX10 uses a fractionally larger sensor, it is surprising that this model is slightly more compact than the G2. However, while this is true of the camera body, the bigger sensor requires a larger imaging circle than the Four Thirds sensor in the G2, which means NX-system lenses are larger than their Micro Four Thirds counterparts.

Both cameras look and handle like DSLRs, as opposed to the more compact-camera-like stylings of the Olympus Pen E-P1 and



Panasonic Lumix DMC-G2



Samsung NX10

This scene illustrates the differences in the way each camera renders the green colours

'Despite the small size of both cameras, neither skimps on features. However, each camera has a different method of how the photographer controls these features'

Panasonic Lumix DMC-GF1. Similarly, both the NX10 and G2 have polycarbonate bodies that are well constructed. In an attempt to keep the NX10 as small as possible, Samsung has kept the size of the handgrip to a minimum, although it is still big enough for the user to hold it securely. The grip of the G2 is far larger in comparison, and much more like that on a DSLR.

Despite the small size of both cameras, neither of them skimps on features. However, each camera has a different method of how the photographer controls these features. Nearly every shooting option on the G2 has its own dedicated control on the camera body. In fact, there are few areas on the G2 where Panasonic hasn't managed to squeeze in a button or control – and then, of course, there is the option to control the camera settings via the touchscreen.

In my original test of the G2, I wrote that I was a little sceptical about how well the touchscreen would work. My fears proved unfounded, though, as the touchscreen is responsive and it has on-screen buttons that are large enough to allow features to be changed easily. However, despite the touchscreen's good performance, it doesn't actually speed up the process of changing the camera's settings. In fact, it is quicker and more instinctive to rely on the traditional buttons, switches and dials to control the camera.

Samsung has kept the number of buttons on the Samsung NX10 to a minimum, although access is available to key settings such as white balance and sensitivity via shortcut buttons on the rear of the camera. There are far fewer buttons on the NX10 than there are on the G2, which makes the NX10 handle much more like an entry-level DSLR.

Despite the huge range of controls on the G2, I prefer the build and handling of the NX10. To DSLR users, the NX10 will feel much more familiar, and its menu system is slick, well structured and easy to use.

NOISE, RESOLUTION AND SENSITIVITY

With a physically larger sensor and around two million more pixels, you might expect the Samsung NX10 to be able to resolve far more detail than the Panasonic Lumix DMC-G2. In practice, though, there isn't much difference between the amount of detail both cameras are able to resolve.

At ISO 100, JPEG images taken on both cameras are able to resolve detail to around

24 on our chart, although the NX10 just edges the G2 when it comes to images saved as raw files.

By ISO 400, the NX10 matches the G2's JPEG files by reaching 22 on the resolution chart, but once again its raw files perform slightly better as they just about manage to resolve detail up to 26.

Noise reduction begins to take its toll on images from both cameras at ISO 800, with a slight softening of detail. However, neither luminance nor chroma noise is too problematic in either case.

The Samsung NX10 has a maximum sensitivity of ISO 3200. At this setting it performs slightly better than the G2, resolving more detail in both JPEG and raw files. Colour noise is kept to a minimum in images from both cameras, but luminance noise is noticeable. Although a blur effect is applied to JPEG images taken at this setting, the results from both cameras have a soft, speckled appearance. By shooting raw and carefully processing raw files, colour noise can be almost completely removed from images taken at ISO 3200 in both cameras. This leaves the user to decide whether to accept slightly less detail or speckled luminance noise.

The G2 has a higher maximum sensitivity than the NX10, reaching ISO 6400. The quality of JPEG images is compromised at this setting, and while colour noise is again kept to a minimum, detail is lost due to the luminance noise reduction. Clearly, the maximum sensitivity setting of the G2 should only be used as a last resort.

WHITE BALANCE AND COLOUR

When outside, the automatic white balance (AWB) setting of both the NX10 and Lumix DMC-G2 perform extremely well, producing well-balanced, neutral images. Under tungsten lighting, the NX10's AWB performs far better. Although a yellow cast is still visible, it is not as strong as that produced by the G2 in the same AWB setting.

Switching the G2 to its tungsten white balance setting helps to reduce the yellow cast, but it retains some of atmospheric colour, especially when compared to the completely neutral, tungsten-balanced images from the NX10.

When set to its default colour mode, images from both cameras look similar, although the G2 has the more realistic and natural-looking colours.

Panasonic Lumix DMC-G2



Samsung NX10



'There isn't much to separate the cameras in terms of colour. Of the two, the white balance of the NX10 is preferable'

 The NX10 produces more vivid images in its default setting. The colours are pleasing, and for social and holiday pictures the JPEG files are great for printing without adjustment. However, green grass becomes quite a deep and vivid green. While it doesn't noticeably affect other shades of green so much and is great if you want punchy pictures, landscape photographers may want to shoot raw images for absolute control over colour.

Each camera offers a range of colour-control options. As well as the customary black & white, vivid and natural options, both models allow custom image styles to be created. These image styles are known as Picture Wizard in the NX10 and Film Modes in the G2. Panasonic has also included a useful Multi-Film mode, which allows up to three film modes to be selected. When the shutter is fired, three images are taken in quick succession, each with one of the film modes applied to it. This can be particularly useful if you want to take a standard, vivid and black & white version of the same scene, but don't want the hassle of editing the image files later on computer.

There isn't much to separate the two cameras in terms of colour. Of the two, the white balance of the NX10 is preferable.

However, the G2 also produces excellent images and renders shades of green better than the NX10, so the G2 may be the better option for landscape photography.

DYNAMIC RANGE

The NX10 and G2 have an identical dynamic range of around 11.5EV, which puts them on a par with their DSLR counterparts. When using Adobe Camera Raw to adjust JPEG files from both cameras, I was able to lighten the exposures by up to +4EV to bring out detail in shadow areas that would otherwise have been lost. Although this introduces a degree of image noise, it is useful to know that both cameras have enough latitude to lighten dark areas.

METERING

In most situations, the NX10 and G2 will be used in their evaluative metering modes and, for the most part, exposures are identical. When there is a difference it is usually only around 0.3EV, which can often be explained by the different aspect ratios of the two cameras. This may affect the amount of highlight and shadow areas, and alter the exposure accordingly. Where there is a difference it usually results in images from the NX10 being lighter.

In evaluative metering mode, the G2 tends to make sure that burnt-out highlight areas are kept to a minimum, but this does occasionally mean that shadow areas aren't as bright as they could be. Images taken by the NX10 in evaluative metering mode sometimes sacrifice highlights to ensure that darker midtones and shadows have detail.

LCD, LIVE VIEW, VIEWFINDER AND VIDEO

As micro-system cameras, the Panasonic Lumix DMC-G2 and Samsung NX10 are reliant on Live View displays for composing and framing images. Both cameras have 3in screens, although the 614,000-dot monitor of the NX10 is of a slightly higher resolution than the 460,000-dot screen of the G2.

Samsung has used an AMOLED screen in the NX10, which has a higher refresh rate, consumes less power and is brighter than a conventional LCD display. Although the NX10's display certainly looks better outside in bright sunlight, it doesn't offer that much of an advantage over the screen of the G2 in most other lighting conditions. In fact, the G2's screen has a distinct advantage as it is articulated and touch-sensitive, which makes it easier to take photographs at low, high or

In spot metering mode there was no difference in how the cameras exposed this scene

Facts & figures



PANASONIC LUMIX G2

SAMSUNG NX10

RRP	£549.99 (body only)	£599.99 (with 18-55mm kit lens)
Sensor	Four Thirds-type Live MOS device with 12.1 million effective pixels	APS-C CMOS with 14.6 million effective pixels
Output size	4000x3000 pixels	4592x3056 pixels
Focal length mag	2x	1.5x
Lens mount	Micro Four Thirds	Samsung NX
Max file size	Approx 14MB raw, 7MB JPEG (high quality, large)	Approx 28MB raw, 6MB JPEG (Super Fine, Large)
File format	Raw (RW2), JPEG, raw + JPEG simultaneously	Raw (SRW), JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG	3-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter	Electronically controlled focal-plane shutter
Shutter speeds	60-1/4000sec in 1/3 steps plus B to 4mins	30secs-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec	1/180sec
ISO	ISO 100-6400 in 1/3EV or 1EV steps	ISO 100-3200 in 1EV steps
Exposure modes	PASM, plus custom modes, Intelligent Auto, 29 scene modes	PASM, Smart Auto, Manual, 16 scene modes
Metering system	144-zone Intelligent Multiple, centreweighted, spot	247 multi-segment, centreweighted, spot
Exposure comp	±3EV in 1/3EV steps	±3EV in 1/3EV steps
Exposure bracketing	±2EV over 3, 5 or 7 exposures in 1/3 or 2/3EV steps	±3EV over 3 exposures in 1/3EV or 1/2EV steps
White balance	Auto, 5 presets, plus 2 custom and Kelvin	Auto, 6 presets, plus manual and custom settings
White balance bracket	3 exposures with blue/amber and magenta/green adjustment	No
Drive mode	3.2fps or up to 2.6fps with Live View for 7 raw images or unlimited JPEG files	3fps up to 10 shots in JPEG mode, 3fps for 3 shots in raw mode.
LCD	Touch-sensitive, articulated, 3in, 460,000-dot TFT	3in AMOLED, fixed, with 614,000 dots
Viewfinder type	Electronic (with 1.44-million-dot equivalent)	EVF VGA 640x480 pixels, 921,000 dots
Field of view	Approx 100%	Approx 100%
Dioptr adjustment	-4 to +4 dioptre, 17.5mm eye point	-4.0 to +2 dioptre, 20.2mm eye point
Focusing modes	Manual, single shot AF, continuous AF, Face Detection	Manual, single AF, continuous AF, Face Detection
AF points	23 automatically selectable points, or up to one of 3,283 single vari-zone selection points	15 mode or up to 35 in close-up mode, auto or manual selection possible
Dof preview	Yes	Yes
PC socket	No	No
Built-in flash	Yes - GN 11m @ ISO 100	Yes - GN 11m @ ISO 100
Cable release	Yes, optional remote release	Yes, optional remote release
Memory card	SD/SDHC	SD/SDHC
Power	Rechargeable Li-Ion battery (supplied)	Rechargeable BP1310 Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed/HDMI	USB 2.0 Hi-Speed/HDMI
Weight	371g (without battery or card/s)	355g (without battery or card/s)
Dimensions	124x83.6x59.45mm (inc grip)	123x87x39.8mm

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens of both cameras. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

PANASONIC LUMIX G2

JPEG ISO 100



SAMSUNG NX10

JPEG ISO 100



JPEG ISO 400



JPEG ISO 400



JPEG ISO 800



JPEG ISO 800



JPEG ISO 1600



JPEG ISO 1600



JPEG ISO 3200



JPEG ISO 3200



RAW ISO 100



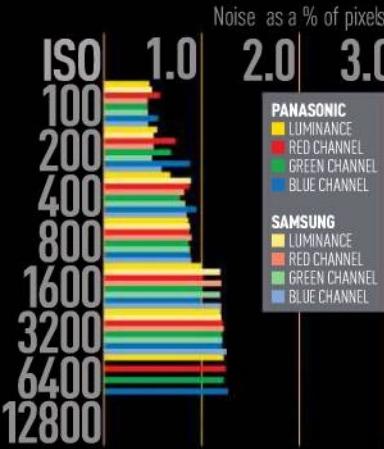
RAW ISO 100



RAW ISO 1600



RAW ISO 1600



FOCAL POINTS

Adobe Camera Raw support

Camera Raw 5.7 offers support for the Panasonic Lumix DMC-G2 and the Samsung NX10, even though the NX10 isn't officially listed. Adobe has added the proviso that although raw files from these cameras are supported, 'profiling and testing is not complete'. Expect full support in version 6.1 of Camera Raw.

Sensor cleaning

Both cameras come with built-in sensor-cleaning systems. It is wise to take extra care when changing lenses as the sensor in these cameras is not protected by a traditional shutter or mirror mechanism.

Aspect ratio

With an APS-C sensor, the native aspect ratio of the Samsung NX10 is 3:2, compared to 4:3 on the Panasonic Lumix DMC-G2. Both cameras have the option of shooting images in 16:9 aspect ratio, which is handy for displaying images on widescreen televisions. The G2 can also shoot images in 1:1 square format.



Despite the Samsung NX10 having the larger image sensor, it doesn't offer a much greater advantage at lower sensitivity settings. This image was taken at ISO 400, under tungsten lighting, with the same exposures on both cameras. The tungsten WB of the NX10 has also produced a more neutral result than the tungsten setting on the G2



Panasonic Lumix DMC-G2



Samsung NX10

other awkward angles.

With no mirror box, the viewfinders of both cameras are electronic. Here, the G2 has the advantage, as it has a 1.44-million-dot display compared to the 921,000-dot electronic viewfinder of the NX10. In practice, though, I found both to be perfectly usable.

Although electronic viewfinders are often frowned upon by more traditional photographers, they have come a long way since the low-resolution EVFs that used to be found in early bridge cameras. Electronic viewfinders can even offer a benefit compared to optical viewfinders because the image can be magnified to aid manual focusing – something that is difficult with the smaller viewfinders found on many entry-level DSLRs.

Both the G2 and NX10 can record HD video footage at 1280x720-pixel resolution, but photographers wishing to shoot video footage should opt for the G2. Unlike the NX10, the G2 has an external microphone socket, which means that sound can be recorded in stereo as well as in mono, and the external microphone can be positioned further from the camera lens. The noise produced by the lens when focusing and zooming will therefore not be recorded, unlike when the internal mono microphone is used.

AUTOFOCUS

Contrast detection is the order of the day with these two cameras. Given that this is a slower way of focusing than the phase-detection method used in DSLRs, both the NX10 and Lumix DMC-G2 perform extremely well and are surprisingly fast. There has

been some debate on various online forums about whether the Panasonic or Samsung AF system is faster. In single AF mode, I would say that the G2 is noticeably faster, although in practice it makes very little difference in most situations. Compared to the NX10, the G2 is also faster and smoother when focusing in continuous AF mode.

The G2's AF system has a number of other features, the first of which is AF Tracking. This allows a subject in the scene to be targeted by the AF point, and then tracked as it moves within the frame. For moderately fast-moving subjects, such as people walking or running, this speeds up the process of focusing the camera.

Another great feature of the G2 combines the fast focusing with the touchscreen. The appropriately named Touch Shutter mode allows the user to simply press the touchscreen at the point at which they wish to focus. The G2 responds to this touch and quickly focuses the lens and fires the shutter. In my initial review I was very impressed with just how quickly this process took place.

In low light, both cameras find focus quickly, and both have AF assist beams on the front of the body. These beams are coloured green in the NX10 and red in the G2, and they illuminate the scene slightly so that autofocus can take place. In low light, the Live View display signal of the G2 is amplified. This allows the user to see the display better, but presumably the amplified image also helps to detect contrast so the AF can work. This could be why it is slightly faster than the NX10, but again the difference in speed will mean little in most situations. **AP**

Verdict

BOTH the Panasonic Lumix DMC-G2 and the Samsung NX10 are excellent micro-system cameras, and each has distinct advantages.

While the G2 has an innovative touchscreen, it doesn't actually offer much in the way of improving or speeding up the camera handling. That said, the Touch Shutter does brilliantly combine the touch-sensitive screen with the G2's fast AF system.

Of the two cameras, I prefer the handling of the NX10. For those more used to DSLR cameras, the button placement of the NX10 should feel a lot more familiar, and the menu system is bright, clear and simple to navigate.

While the APS-C-size sensor that Samsung has used in the NX10 is physically larger and of a higher resolution than the Four Thirds-size sensor found in the Panasonic Lumix DMC-G2, there isn't a huge gulf in terms of image quality. In fact, the differences are hardly noticeable at lower sensitivities, and our noise test shows that Panasonic is actually slightly better at controlling colour noise at higher ISO settings.

There is very little to choose between the two cameras and the decision about which is better may depend on their intended use. If video capture is a priority, I would opt for the G2; it also has the faster of the two AF systems. However, if you want a camera that handles more like a DSLR, then the NX10 is the better option.

Given that the NX10 is the first Samsung NX-series camera, it will be very interesting to see how the range develops. As it stands, it is a strong competitor against Panasonic's G series.

PANASONIC LUMIX DMC-G2

Amateur Photographer
Tested as Enthusiast-level MSC
Rated Good

85%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

SAMSUNG NX10

Amateur Photographer
Tested as Entry-level MSC
Rated Good

86%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

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Ask AP

Let the AP team answer your photographic queries

EXPOSURES AT NIGHT

Q I would like to upgrade my old Canon EOS 350D, and am thinking of moving up to the EOS 50D, which is appearing at some very attractive prices. I'm aware of the issue of noise at high sensitivities, but I wondered if you could comment on how the camera might behave at night when using long exposures and shooting at the lowest sensitivity possible. I'm thinking of five- or ten-minute exposures at ISO 100 and f/8. How clean would the frame be without noise reduction? **Sebastian Bakaj**

A There are two types of noise in digital photography: the kind produced by the use of high sensitivities, and that which comes about because of long exposure times. The two are largely unrelated and long-exposure noise tends to be less of a problem. The Canon EOS 50D can achieve exposures of the length you want using its bulb setting, which keeps the shutter open as long as the shutter release is held down, although you'll want to use a remote release to avoid camera shake.

The secret to minimising noise under these conditions is to make sure that Long Exposure Noise Reduction, which is in the EOS 50D's menu system, is switched on. This type of noise reduction works by recording a second, dark frame, with the shutter curtain

closed, which it then takes away from the main exposure. In theory, this subtracts artefacts, such as hot or stuck pixels, and in practice the concept works well. The only downside is that the second exposure takes as long to record as the first, so if you are planning to make five-minute bulb exposures, expect a second five-minute wait between frames.

Ian Farrell



CANON'S VALUE

Q I have just cleaned out my grandfather's house and have come across an old Canon S camera. After looking on the internet, I believe that it dates from around 1939–1942. It's in reasonable condition, with the only damage being to the black outer covering. I am not sure if the camera works, but everything seems to click and turn. It is cased in a Leica case, as you can see from the photos (top right).

Do you know how many of these cameras were made, and whether it is worth me

getting this camera valued? It nearly ended up in a skip, but I thought I would look into it first. **Lee Mogano**

A The Canon S was a development of the Hansa Canon (1935–1940), with added slow speeds. The S was made from late 1938–1945 and, like the Hansa, had a pop-up viewfinder in the rangefinder housing and the Canon J lens mount, not the Leica screw mount of later Canon rangefinder cameras of the 1950s and '60s. Your Canon S probably dates from the early 1940s, rather than 1939,



but is a very rare collectable, as is its 5cm f/3.5 Nikkor lens in its own right. However, in collectable cameras, condition is everything, and the extensive damage to the body covering of your example reduces its value substantially. Mike Symons of the Internet Directory of Camera Collectors estimates that the current value of your camera and lens is probably US \$3,000–\$4,000 (around £2,000–£2,700), but it could have been twice this amount before the collapse of prices because of the recession and some decrease in collecting interest over the past six years or so.

Peter Kitchingman, one of the world's top Canon history experts, agrees with these estimates and adds that your best bet would be to sound out WestLicht Auctions in Austria. You can get some idea of prices by visiting the company's past catalogues on the website at www.westlicht-auction.com. WestLicht would doubtless be happy to advise if you send some pictures, and I suggest you ask advice about value and whether they could sell the camera for you. Remember to ask their rate of commission. My guess is that, because pre-war Japanese Canon cameras are so rare, somebody will pay as much as £2,500 for it. I wish you luck. **Ivor Matanle**

LOW-LIGHT IMPROVEMENTS

Q A few years ago I bought a new Olympus E-410 DSLR with two lenses for my wife. The idea was to help her explore her interest in taking photographs and give her a little more control in how they were captured. Unfortunately, the camera has spent most of its life in its bag because the times it has been needed have been indoors or after the sun has set, and the camera refuses to focus unless it's in a well-lit room or in bright sunshine. It just strobos repeatedly while trying to focus, then gives up long after everyone else has taken their snap and the moment has passed. It was the same story when my daughter celebrated her third birthday – the E-410 came out of its bag, we took a few shots outside, and then it was replaced by our compact as soon as we went inside.

This prompted me to contact Olympus,

f/AQ

When to use different metering modes

Almost all digital cameras offer the ability to change the type of metering used to choose exposure settings. Three settings are usually on offer: spot, centreweighted and evaluative/matrix/multi-pattern. This last setting is called different things on different cameras and is always the default setting, being the most versatile option. So why choose anything else?

Well, multi-pattern-type metering looks at the whole scene, which means it can get confused when the main subject differs in brightness from the background. Spot metering, on the other hand, looks at just a very small area of the scene, typically 1–5 per cent of the frame. This lets you base your exposure on only the subject, ignoring everything else. Centreweighted metering is a kind of halfway house between this and multi-pattern.

There are many uses for your camera's spot-metering setting. When shooting portraiture, try picking exposure from just your subject's face, or when you are shooting architecture use it to measure light reflected off the pavement. The golden rule is to make sure you point at something that is a midtone or something that you would like to be a midtone in the final shot. Spot metering from the sky immediately next to the sun is a sure-fire way of getting the right exposure when shooting sunsets. **Ian Farrell**

FROM THE AP FORUM

Card-reader solution

LBD asks I have managed to lose the original software discs that came with my Canon EOS 350D that I bought second-hand. I have a new laptop running Windows 7 and have tried to connect the camera to it to edit the photos. When I attach the camera using the USB cable, a message states that a new device has been detected, but it then says that the driver cannot be found. Can anyone help?

Fen replies Buy a card reader, plug this into your computer and copy the files off the CF card using this device. It's a lot better than plugging your camera into the computer. Alternatively, you could go to the Canon website (select the UK section) and go to the 'drivers/software' section. You should be able to download the correct drivers from there.

Norman replies The only software that seems to be available is the updaters for Digital Photo Pro, Picture Style Editor and ZoomBrowser. The software you need is the EOS Utility, but it doesn't seem to be available, even as an updaters. You may need to bite the bullet and buy a replacement CD if you can find one. All is not lost, though, because you can buy a card reader for just a few pounds that will allow you to plug your CF card in and copy the picture files to your PC as if the memory card were another drive on your PC.

Ian Farrell replies I couldn't agree more with this advice. A card reader is more convenient and you will save battery power in your EOS 350D. It is amazing how quickly this can run down when a camera is connected via USB.

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as I was sure the camera had a fault. They explained that there was nothing wrong with the camera, and the problems were down to needing a 'brighter' lens, but an Olympus Zuiko Digital ED 12–60mm f/2.8–4 SWD lens costs twice what I originally paid for the camera and two lenses. Is there anything else I can do? Is there another lens that will get the same results? **Simon Wells**

A I think it is fair to say that Olympus's autofocus systems have never been up to the speed and sensitivity of those produced by Canon or Nikon, but the situation you describe does sound quite bad. I've used Olympus cameras frequently over the years – the E-410 specifically – and I know they do often resort to strobing in low light to try to focus more accurately. However, there are a few things you can do to make improvements.

In next week's AP

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ON TEST



SONY NEX-5

With Olympus, Panasonic and Samsung paving the way, it's now Sony's turn to release a micro-system camera. **Richard Sibley** tests the new 14.2MP NEX-5

EXPERT ADVICE

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HOW TO...



CREATIVE BLUR

Fed up with sharp, detailed images? **Angela Nicholson** looks at using creative blur to produce great effects

STEP BY STEP

LAST RESORT

Chris Gatcum explains how to transform a humble shot into a striking 'documentary-style' mono image



Angela Nicholson
Technical editor

POCKETWIZARD'S FlexTT5 and MiniTT1 are designed to trigger remote Canon Speedlite flashguns while maintaining full E-TTL II control, but they can also be used to remotely trigger a Canon DSLR camera. The MiniTT1 is a transmitter and is mounted in the camera hotshoe, while the FlexTT5 is a transceiver, so it can both transmit and receive signals to fire a flashgun. As the name suggests, the MiniTT1 is the smaller of the two units and, unlike the FlexTT5, it has a built-in antenna. As the FlexTT5 can do everything (and more) that a MiniTT1 can, it's possible to set up a wireless flash system using two FlexTT5s, but it's more cost effective to use the FlexTT5 and MiniTT1 combination tested here.

It's worth noting that the FlexTT5 uses readily available AA batteries (alkaline are recommended, but NiMH, NiCAD and lithium can also be used), while the MiniTT1 requires the less common CR2450 coin-type cell. Although PocketWizard claims the

PocketWizard FlexTT5 and MiniTT1

PocketWizard's Canon-compatible **FlexTT5** and **MiniTT1** promise to make wireless flash control easy, and their firmware can be upgraded to makethem future-proof

MiniTT1's battery life extends into hundreds of hours, those who regularly shoot in remote locations may prefer the comfort of using AA batteries and opt for two FlexTT5 units even though their battery life is a more modest 60 hours.

Both the FlexTT5 and MiniTT1 can be attached to a camera via the hotshoe, but they also each have a hotshoe for mounting a flashgun. These hotshoes do away with the need for cable connections, unless the units are used to trigger a camera remotely. Put simply, thanks to PocketWizard's ControlIT system, when the MiniTT1 is mounted on a camera, the camera thinks



This was shot at f/2.8 to blur the background, which meant a shutter speed of 1/4000sec was required to give the image its stormy look

that a flashgun is mounted, and when a flashgun is mounted on a FlexTT5, the flashgun thinks it is on a camera and full E-TTL II control is maintained. Adjustments made to the exposure settings or the flash exposure compensation made on the camera are transmitted via radio waves from the MiniTT1 to the FlexTT5 and subsequently to the flashgun.

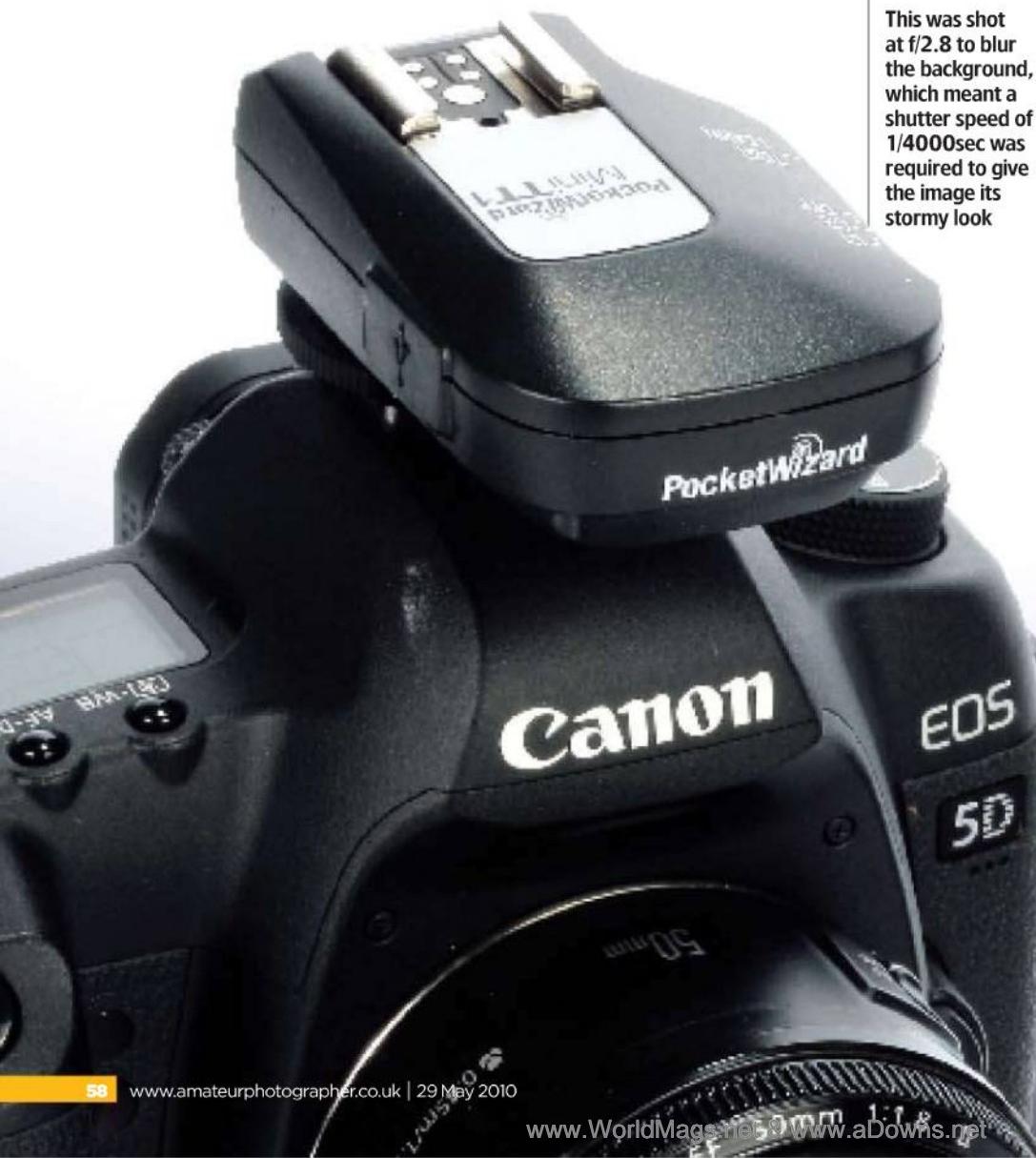
The FlexTT5 and MiniTT1 combination can be used to remotely trigger a camera, but the FlexTT5 must be connected to the camera's remote release socket via an appropriate cable. Pressing the MiniTT1's Test/Learn button triggers the camera.

PERFORMANCE

Both units are constructed from high-impact plastic and have a robust feel. The FlexTT5's fold-out antenna is firmly attached, so it is unlikely to come away without a hefty tug. Crucially, the FlexTT5 has a 1/4in screw-thread mount, so it and the flashgun can be supported on a tripod or lightstand (via an adapter).

As the units communicate using radio frequencies (433.42–434.42MHz with 35 channels over five frequencies), they can be used outside even in bright sunlight when infrared units often fail, and the signal is even able to travel around corners and through walls. PocketWizard claims the units have a range of 10–240m for E-TTL II triggering depending upon the flash used and the antenna orientation, as well as the location layout. When I used the FlexTT5 and MiniTT1 outside, I found the maximum range to be around 20m, which is sufficient for most portrait, sport and wildlife shoots.

By quickly processing the pre-exposure camera and flash communication, PocketWizard's HyperSync technology





'Allowing the FlexTT5 and MiniTT1 to be upgraded should ensure they are compatible with future Canon DSLRs and flashguns'

enables the flash to fire earlier than it would normally, increasing the maximum sync speed with some cameras. In the Canon EOS 50D, for example, sync speed is boosted to 1/500sec with a Speedlite flashgun, while the EOS 5D Mark II can sync at a more humble 1/250sec. As different camera bodies have different pre-sync timing, PocketWizard allows users to adjust (and experiment with) the HyperSync offset using the free-to-download PocketWizard Utility software.

Those who need even faster flash sync speeds, perhaps to freeze motion or allow larger apertures, will be pleased to learn that the MiniTT1 and FlexTT5 support Canon's pulsing High Speed Sync (HSS) mode. Plus, PocketWizard claims that because the units can match the flash duration to the shutter speed more precisely than normal, there is a power efficiency saving of up to 70%. This allows faster recycling and greater power for each shot, so the flash can be further away from the subject. It's especially helpful with cameras such as the EOS 5D Mark II, which has a comparatively low HyperSync shutter speed. I found I could push the HyperSync shutter speed to 1/500sec with the Speedlite 580EX II and EOS 5D Mark II combination that I used, but once the PocketWizards were set up for this, they failed to sync properly at slower shutter speeds of 1/320sec and 1/250sec.

In the end I reverted to the 1/250sec

sync speed and accepted the lower power output and greater battery-drain of using the flash in HSS mode. This enabled me to use the flash at shutter speeds of up to 1/8000sec, although there were a couple of occasions when a dark strip along the bottom of an image indicated that the flash and shutter had failed to sync perfectly. Helpfully, the units switch automatically between the sync modes depending upon the shutter speed set on the camera.

As well as allowing the channel settings and sleep-mode timings to be adjusted, PocketWizard's HyperSync technology enables the MiniTT1 and FlexTT5 firmware to be upgraded using their USB connections. As the two units I used for this test arrived with the previous version of the firmware installed, I upgraded them to the latest version (5.0) before shooting. It proved a very simple procedure, as did adjusting their settings via the software. Allowing the FlexTT5 and MiniTT1 to be upgraded in this way should ensure they are compatible with future Canon DSLRs and flashguns.

Although the flash exposure compensation and output can be adjusted using the camera settings, it is not possible to change the Speedlite 580 EX II's custom settings using the menu options of the EOS 5D Mark II or EOS 7D when either of the PocketWizard units are in use. Fortunately, these aren't the sort of settings that need to be changed from shot to shot. **AP**



Inspired by the sight of some backlit dandelion clocks at sunset, I took this shot on an overcast day in rain with the flashgun on a mini tripod a couple of feet behind the plant

Specification

RRP	MiniTT1: £209.99/FlexTT5: £229.99
TTL compatibility	Canon E-TTL and E-TTL II
Frequency	433.42–434.42MHz, CE
Channels	35 channels over 5 frequencies
Antenna	MiniTT1: internal/FlexTT5: external 6.9cm device with 180° swing
Transmit output power	Less than 0.001 watt or 1 milliwatt
Range	10 to 240m for E-TTL II triggering depending on flash used, antenna orientation and other variables
Voltage	3.3V DC (all pins)
USB	USB 2.0, Mini-B Connector
Power	MiniTT1: 3V lithium battery, CR2450 (included) or CR2354 lithium coin-cell type/FlexTT5: two AA batteries – alkaline recommended (NiMH, NiCAD, lithium accepted)
Dimensions	MiniTT1: 2.1x4.9x3.3cm/FlexTT5: 9.2x7.3x3.6cm, antenna lowered
Weight	MiniTT1: 65g with battery/FlexTT5: 153g with batteries

Verdict



WITH a combined street price of around £440, the FlexTT5 and MiniTT1 aren't cheap options, but they are well made, easy to use and pretty reliable. The

PocketWizard Utility software makes adjusting the units' settings easy. Their use of radio frequencies to communicate rather than infrared light makes them an especially good choice for those who need a trigger system that works in strong sunlight or out of line of sight. Flash exposure adjustment is also very convenient where there is in-camera control.

The FlexTT5 and MiniTT1 are a great choice for Canon DSLR users who want wireless flash capability. PocketWizard promises to have something to serve Nikon users in the near future.

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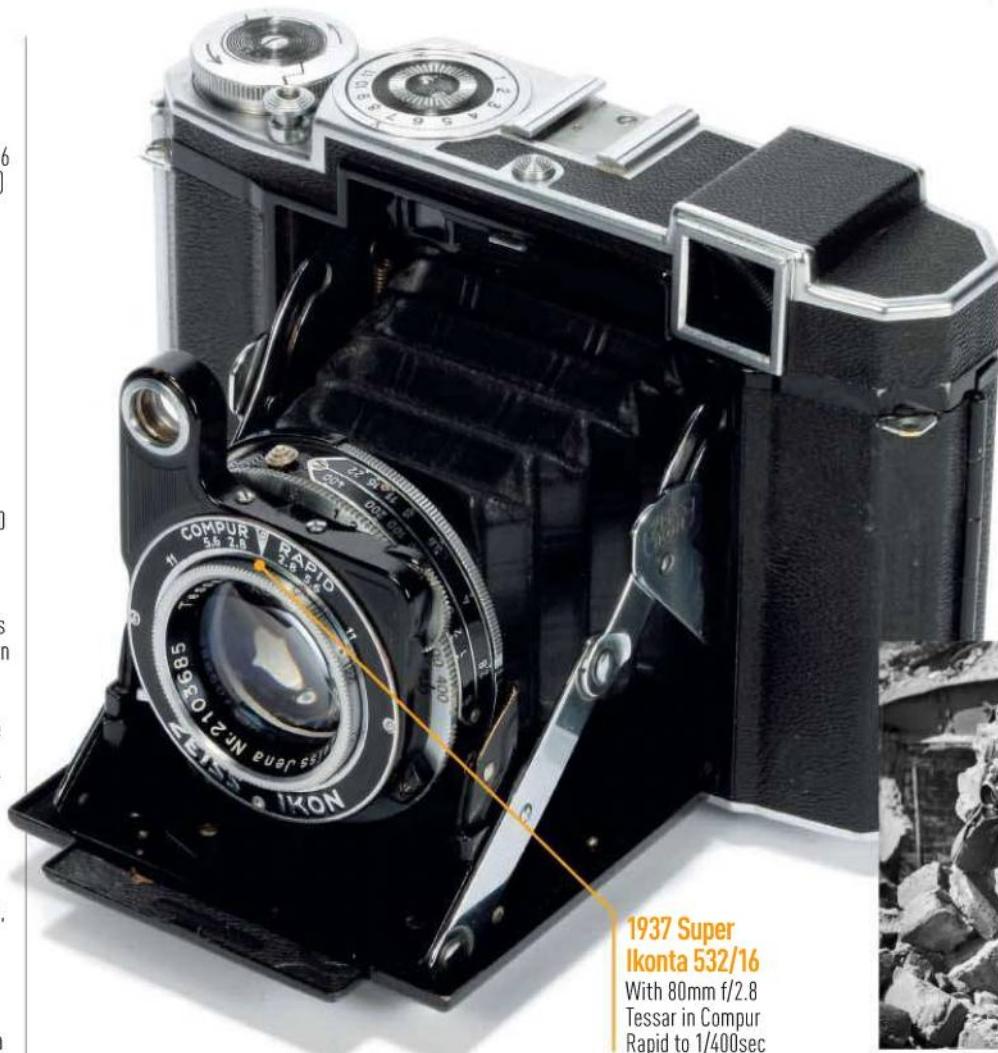
HOW MUCH?

The 532/16 and 533/16 (with exposure meter) pre-war examples in generally good, but not mint, cosmetic condition and in full working order fetch £100-£150 on eBay and maybe half as much again from a dealer. Sparkling examples can cost twice that. The 8-on models from the 1930s make £60-£120 on eBay and maybe half as much again from a dealer. The 16-on pre-war models are much like the 8-on cameras in value.

Early post-war examples of all these models with flash-synchronised Compur Rapid shutters and coated Zeiss-Opton Tessars, in the condition described above can make £180, with the 8-on 531/2 £360 and the 16-on cameras maybe a bit less. The late post-war models with satin-chrome tops and Synchro Compurs can fetch £500 for an 8-on and £350-£400 for a 532/16 or 533/16.

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**1937 Super
Ikonta 532/16**
With 80mm f/2.8
Tessar in Compur
Rapid to 1/40sec



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Sergeant
W Harris

No 9 Army Film and
Photographic Unit.
Shooting with his
Super Ikonta 532/16 in
the rubble of a ruined
building in Germany

Super Ikonta

Ivor Matanle traces the history of the Super Ikonta that went to war

ZEISS IKON cameras were renowned for their ruggedness and reliability, as recognised by the celebrated war photographer Robert Capa taking a Zeiss Ikon Contax II to the Normandy beaches in France in June 1944 during the Second World War. Yet even before that, the 11-on-120 Zeiss Ikon Super Ikonta 532/16 and two other models of Super Ikonta had been selected in 1939/40 by the British Army Film and Photographic Unit (AFPU) as standard equipment for the British soldiers who were to photograph the ground war. Since Zeiss Ikon cameras were manufactured in Dresden, and Britain was at war with Germany, this might have seemed an odd choice, but none of the cameras made in Britain or the USA was as well designed,

versatile or rugged as a Super Ikonta.

Most of the Super Ikontas needed for the AFPU were bought in Canada or the USA, sent to Britain and put into specially made suitcase-like cases with necessary film storage, filters, a bulb flashgun, flash bulbs and other items. Some were given by the British public in response to War Office newspaper advertisements asking for people to give up their Leica, Contax or Super Ikonta cameras for the war effort.

You may wonder why the case included flash equipment when Super Ikontas at that time were not flash-synchronised. The answer is that at night, in the desert, if you wanted to photograph a company of soldiers about to set off on a dawn patrol, you would put the camera on a

tripod, or on a vehicle, set your shutter to B and line up your shot with a torch. Then, with a cable release, you would open the shutter, fire the flash bulb manually and then close the shutter.

Equipped with the photographic case and the normal uniform issue of an infantry soldier, and armed only with a Webley revolver, the intrepid soldier photographers set forth. The journalist and broadcaster Alan Whicker, an AFPU officer during the Second World War, recalled one of his sergeants riding on top of a tank under fire as it advanced into battle, his Super Ikonta pointed towards the enemy. Not surprisingly, a significant proportion of AFPU photographers were killed in action.

WATCH OUT FOR

Stiff focusing

The other common problem, both with these and with other Super Ikontas, is very stiff focusing. Ed says that this can normally be rectified with a clean and service, as the front needs stripping to service the shutter.

Dull images

Bellows and rangefinder prisms do not usually give problems on the 530/16 and 532/16, but the 530/2 does suffer from dull rangefinder images, either because of balsam faults or because the prisms lose the semi-silvering with age. Once again, spares are very limited.

Overall check

It pays to check the diaphragm, the operation of the rangefinder and all the shutter speeds before buying any Super Ikonta.

YOU MAY ALSO LIKE...



A Russian Moskva 5, a Soviet re-working of the 6x9 531/2 design made between 1956 and 1960.



ABOUT THE CAMERAS

All the Super Ikonta cameras used by the Army took 120 rollfilm, as did virtually all Super Ikontas from 1934 through to the late 1950s, the only exception being the 530/15 of 1934 that took 116 film. The first 2 1/4in square (6x6cm nominal) Super Ikonta, the 530/16, did not appear until 1935. In my copy of the 1936 Zeiss Ikon catalogue, it says that the 530/16 was available with either an f/3.5 Tessar or an F/2.8 Tessar, but I have never seen one with an f/3.5 lens. The shutter was always a Compur Rapid to 1/400sec. Unlike the preceding Super Ikonta models, the 530/16 had a drop-opening baseboard rather than side opening, and the rangefinder prism on the front lens standard was rigidly attached rather than hinged. The rangefinder was fully enclosed within the camera body instead of being a separate unit built onto the top, and the viewfinder was similarly fully enclosed and a fully optical unit rather than an optical frame finder. The camera had separate eyepieces on the back for the rangefinder and viewfinder.

The reduced number of exposed and movable parts greatly increased the ruggedness of the 530/16 in comparison with earlier cameras, and the camera proved to be very popular with professional and relatively wealthy amateur photographers at £28.5s (£28 10p), which was some five



1940-type Super Ikonta 533/16

Made in the late 1940s with 80mm f/2.8 Opton Tessar in Compur Rapid to 1/400sec. Note the open meter door

times the average weekly wage at the time. In 1937, a further improved version of the camera appeared, called the 532/16. Key improvements were a greatly improved viewfinder with a much larger front optic and the combining of the viewfinder and rangefinder into one eyepiece, which made the 532/16 much faster to use than any of the previous Super Ikontas. In the hands of an expert, the 532/16 could shoot pictures almost as fast as a Leica or Contax of the time. Also launched at the same time as the

Prewar Super Ikonta 532/16

With 80mm f/2.8 Tessar in Compur Rapid to 1/400sec

532/16 was the 533/16, a version of the camera with a built-in selenium exposure meter on the top of the body.

8-ON-120 SUPER IKONTA 531/2

The third camera designated for the AFPU photographers was the Super Ikonta 531/2, a substantially improved 8-on-120 camera, launched in 1935, which was the first of what the catalogue described as the 'Model II' Super Ikontas. The key differences between these and the original Super

**Super Ikonta 532/16**

Fitted with the Contameter close-up rangefinder and close-up lens and a genuine pre-Second World War Zeiss Ikon cable release

'Zeiss Ikon rarely failed to supply a full range of accessories for its cameras, and the Super Ikontas were no exception'

Zeiss Ikon-branded delay-action device



Ikontas were that Model II 8-on and 16-on cameras had body release, a shutter button beside the wind knob on top of the camera and an Albada reflecting viewfinder instead of a direct vision optical finder. The lens of the 531/2 was normally a 105mm f/3.8 Tessar and the shutter either a Compur to 1/250sec or a Compur Rapid to 1/400sec.

THROUGHOUT THE WAR

The 531, 531/2, 532/16 and 533/16 continued in production throughout the war until (probably) the infamous attack on Dresden in February 1945. After the Soviet occupation of East Germany was established, production began during 1946, and by 1948 the cameras began to appear with flash-synchronised Compur Rapid shutters. Design work on improved versions of the existing models began, and from 1950 onwards these made their appearances.

In 1950, the improved 16-on Super Ikonta 531 appeared, which was essentially similar to the earlier cameras in functional respects but with a satin-chrome top-plate instead of the black leather finish of earlier cameras. Until 1952 these were equipped with a coated Zeiss-Opton 75/3.5 Tessar in an X-synchronised Compur Rapid, and after 1952 with a Tessar that was not branded 'Opton' in an MX-synchronised Compur Rapid. From, I believe, 1954, all the current models of Super Ikontas were fitted with a

1935

Super Ikonta 530/16 and 531/2 announced

1937

Super Ikonta 532/16 and 533/16 announced

1939

AFPU formed and selects Super Ikontas for its photographers

1948

532/16 and 533/16 reappear with flash synchronisation

1952

New version of 533/16 launched with smaller meter

1954

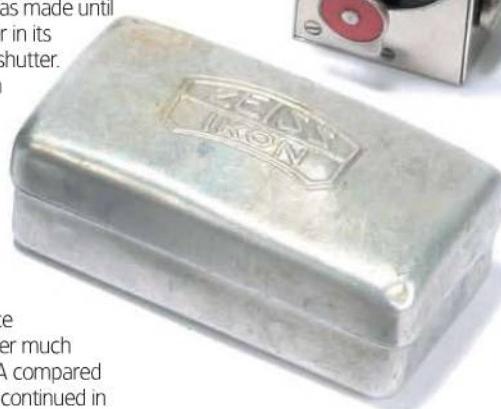
Synchro Compur shutters for all Super Ikontas

Synchro Compur shutter.

The same pattern of development was followed by the 532/16 and by the very scarce 6x9cm 531/2, which was made until 1955 and is much sought after in its version with Synchro Compur shutter. The 533/16 with the meter on top continued to be made in its pre-war form, although with the X-synchronised shutter, until 1952, when it was superseded by a new version, also called 533/16. This had a much smaller low-line exposure meter on top, whose size and appearance compared with the earlier meter much as the meter on the Contax IIIA compared with that on the III. This model continued in production until 1957.

ACCESSORIES

Zeiss Ikon rarely failed to supply a full range of accessories for its cameras, and the Super Ikontas were no exception. The list for the 530/16 in the 1936 catalogue includes a Contameter optical near-focusing rangefinder for 20in, 13in and 8in distances, and the Proxar lenses appropriate to those distances, yellow, yellow-green and green filters, a clip-on Brilliant prism finder and a conical lens hood. The Helios selenium-cell exposure meter, available with or without a



foot for an accessory shoe, was described in the catalogue as 'the world's smallest and neatest electric exposure meter' and almost the first for photography (as distinct from laboratory use for the measurement of light intensity). It was beaten to the distinction of being first by the Weston Photronic of 1932.

Similar ranges were available for the other formats, and there was a 35mm film adapter for the 16-on cameras. The range of filters was increased for the 532/16 and 530/16 by 1939. Zeiss Ikon also marketed its own range of films and a range of tripods. ▲

STAR STUDENT

Allie Lane

ENROLLED ON:

Foundation in Digital Photography

OCCUPATION:

Database manager for the conservation department at the National Trust

EQUIPMENT: Nikon D80, Nikon 18-135mm kit lens and 70-300mm AF-S VR



Student introduction

When did you first discover you were interested in photography?

I got my first camera when I was ten years old and have loved taking pictures ever since. Until recently I relied on the automatic/preset modes, but it seems a waste to have a DSLR camera and not know how to use it properly!

What was the reason you decided to enrol on the course?

I love travelling and have been to some

amazing places with my friend Chris. When comparing our photos a couple of years ago, mine would usually be better than hers. Then she enrolled on the SPI Diploma course and over the past couple of years I have seen her photography getting better and better – until our trip to Namibia and Botswana last September when her photos were stunning! Being somewhat competitive I've resolved to improve my photography, and what better way to do that than to enrol on the same course as I've seen the results.

How have you found the course has helped you so far?

I am still doing the early modules, but am really excited about the new skills I'm learning. I don't have a favourite subject, although as a perk of my job I visit lots of National Trust properties. I would love to learn how to take better people photos, but probably don't have the patience for wildlife photography. As for where I want to go with my photography, well, I love it when anyone (skilled photographer or otherwise) says they like a picture I have taken, and I just hope for many more of those moments.

Summing up

WE SAY: We are very impressed with Allie's images and she clearly has an excellent eye for a photograph. She says that most of her images are taken using her camera's automatic settings, so she should try to learn a bit more about using the shutter and aperture settings. Hopefully she will learn a few new skills that should help her learn how to use her DSLR camera, and also how to edit and adjust digital image files so she can get the most from her photography.



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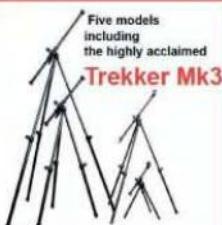
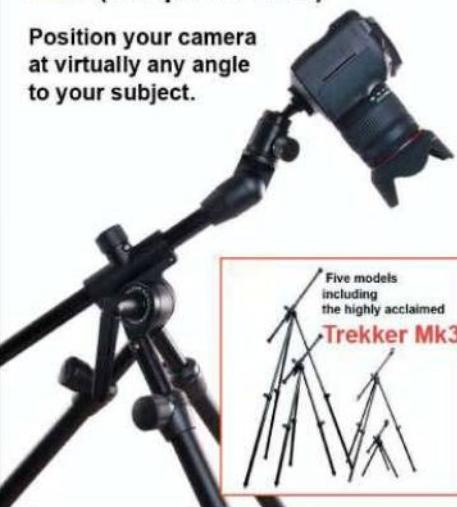
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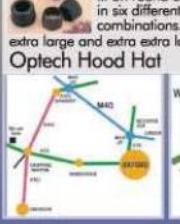
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OLYMPUS E-SYSTEM



Olympus E-620

E-620
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MUST
END 31st
May



K-X
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G10
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Nikon FM2n Black #7521xxx	Exc++	£270	300mm f2 AIS ED with flight case	Exc++	£7900	18-200mm f3.5-5.6 AF-S DX VR + hood	Mint	£390	5cm f2.8 Elmar #1496xxx (L39)	Exc++	£320																												
Nikon FE Chrome #3010xxx	Exc+	£150	300mm f4.5 AI Scatchy outside; very clean optics	User	£220	24-120mm f3.5-5.6 AF-D	Mint-	£230	5cm f2.8 Elmar #1591xxx	Exc++	£320																												
Nikon FE Chrome #3214xxx	Exc++	£190	300mm f4.5 AIS	Exc++	£270	Sigma 28-200mm f3.5-5.6D Aspherical IF + hood	Mint-	£110	90mm f2.8 Tele-Elmarit + Rubber hood #2872xxx	Exc++	£390																												
Nikon FE Black #3141xxx	Exc+	£150	35-70mm f3.5 AIS #967xxx	Exc++	£250	Sigma 50-500mm f4-6.3 APO DG HSM + hood	Mint	£590	9cm f4 Elmar (Collapsible) Chrome #1492xxx	Mint-	£230																												
Nikon FE2 Black #2259xxx	Exc	£190	35-105mm f3.5-4.5 AIS #2149xxx	Mint-	£170	Tamron 70-200mm f2.8 Di Macro + hood (boxed)	As new	£420	90mm f4 Elmar-C	User	£190																												
Nikon FA Chrome #5225xxx	Exc++	£230	35-105mm f3.5-4.5 AIS #2162xxx	Mint	£190	70-200mm f2.8G AF-S VR + hood	Mint-	£1090	135mm f4 Tele-Elmar	Exc+	£250																												
Nikon FA Black #5172xxx	User	£130	35-135mm f3.5-4.5 AIS #250xxx	Mint-	£210	70-200mm f2.8G AF-S VR + hood & Soft pouch	As new	£1190	135mm f4.5 Hektor #1384xxx	Exc+	£140																												
Nikon F3 Titanium Champagne with MD-4	Mint-	£790	35-135mm f3.5-4.5 AIS #251xxx	Exc++	£190	70-300mm f4-5.6 AF-D ED + hood	Mint	£210	Leica R6.2 Black	User	£490																												
Nikon F3 Titanium Champagne #8216xxx	Exc	£450	35-135mm f3.5-4.5 AIS #251xxx	Exc++	£80	80-200mm f2.8 AF-D ED 1 Touch	Exc	£320	Leica R6 Chrome	Mint-	£490																												
Nikon F3 #141xxxx	User	£130	Tamron 35-135mm f3.5-4.5 (AIS Fit)	Mint	£130	Tokina 80-400mm f4.5-5.6D AT-X	Exc++	£350	Leica SL2 Black	Exc+	£390																												
Pre-owned Canon										Hasselblad										Other Medium / Large Format										Contax									
EOS-1DS Mark III + Charger	Exc++	£2850	Angenieux 70-210mm f3.5 AIS with filter	TC-14E	£120	Fuji GA645 ZI Zoom	Mint-	£550	25mm f4 Snapshot Skopar Silver + V/finder & M-Ring	Mint-	£270																												
EOS-1DS (Complete; boxed) 28000 Actuations	Exc+++	£750	H3DII-39 with 80mm HC + 39mp Digital Back MKII	Nr. mint	£1290	Fuji GW670 III (90mm) Film Counter: 03 (boxed)	Mint	£690	35mm f2.5 Color-Skopar Pancake Sold	Mint-	£210																												
EOS-1D Mk II (boxed) Under 38000 Actuations	Exc	£490	Camera 18300 Actuations, Lens 3500 Actuations	Mint-	£9500	Fuji GSW690 II (65mm) Film Counter: 26	Exc++	£590	40mm f1.4 Nokton Classic S.C Sold	Mint-	£300																												
EOS-5D with BG-E4 & Charger	Exc+	£790	XPAN with 45mm f4 Hood + Centre Filter	Mint-	£1750	Fuji GSW690 III (65mm) Film Counter: 242	Exc++	£590	40mm f1.4 Nokton MC + hood	Mint	£320																												
EOS-5D with Charger	Exc++	£790	Hasselblad 30mm 5.6 + hood; VF & Centre Filter	Mint	£450	Fuji G617 with 105mm f8 V/finder & Center Filter	Mint	£110	135mm f4.5 Hektor #1384xxx	Exc+	£140																												
EOS-1V HS (with PB-E2)	Exc++	£390	Hasselblad 90mm f4 XPAN	Exc+	£210	Fuji GX617 + 105mm f8 + V/finder & Center Filter	Mint-	£2490	Contax TVS III	Exc+	£320																												
EOS-3 (boxed)	Mint-	£220	Hasselblad 90mm f4 for XPAN	Exc++	£190	Mamiya 6 body	Exc+	£490	Contax G2 Black	Mint-	£490																												
EF24mm f1.4L USM + hood (boxed)	As new	£750	Hasselblad AnBody with Rodenstock 35mm f4.5 & 50mm f2.8	Exc++	£190	Mamiya 6 50mm f4G for Mamiya 6	Mint-	£650	Contax 28mm f2.8 Biogon T* #7860xxx	Mint-	£180																												
EF135mm f2L USM + hood	Mint-	£670	45mm f4.5 Apo-Grandagon; center filters + Accs	Exc+	£1350	Mamiya 6 50mm f4.5G for Mamiya 6	Mint-	£350	Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black	Exc++	£270																												
EF135mm f2L USM + hood (boxed)	Mint	£720	Hasselblad SWCM with Vfinder (38mm CT*)	Exc++	£650	Mamiya 7II + 80mm f4L + Hood (Champagne)	Mint-	£1150	Contax 35-70mm f3.5-5.6 Vario-Sonnar T* Black	Mint	£350																												
EF200mm f1.8L USM + hood	Exc+	£2290	500ELM Body Only (no battery)	Exc++	£1150	Mamiya 7II + 80mm f4L + Hood	Mint	£1150	Contax 90mm f2.8 Sonnar T* Black #7909xxx	Mint-	£170																												
EF200mm f1.8L USM + hood & Flight Case	Mint-	£3490	503CX + 150mm f4 CF* + A16 Acute Matte	Exc++	£890	Mamiya 7II + 80mm f4L + Hood	Mint-	£790	Contax 90mm f2.8 Sonnar T* #7619xxx	Mint-	£130																												
EF300mm f2.8L USM IS + hood & Superb optics	Rough	£2090	500CM with 80mm f2.8 CF T* & A12 Acute Matte	Exc++	£650	Mamiya 7II + 80mm f4L + Hood (Champagne)	Mint-	£850	Contax 90mm f2.8 Sonnar T* with hood #7921xxx	Mint	£150																												
Sigma 300mm f2.8 APO DG HSM + hood	Exc++	£1350	500C with 80mm f2.8 & A12 & Meter Prism	Exc++	£650	Mamiya 7II + 80mm f4L + Hood	Mint-	£590	Contax N1 + 28-80mm f3.5-4.5 Vario-Sonnar T*	Mint	£490																												
EF400mm f2.8L USM + hood	Exc-	£2750	50mm f4 Diagonal CF T* #6781xxx	Exc++	£490	Mamiya 7II + 80mm f4L + Hood	Mint-	£430	80-200mm f4 Vario-Sonnar T* MM (boxed) Sold	Exc++	£320																												
EF400mm f2.8L USM IS + hood & Flight Case	Nr. mint	£4850	60mm f3.5 Diagonal C T* #6391xxx	Exc++	£490	Mamiya 7II + 80mm f4L + Hood	Mint-	£490	21mm f2.8 Diagonal T* MM + hood	Mint-	£1390																												
EF400mm f2.8L USM IS + hood with flight case	As new	£3750	60mm f3.5 Diagonal CBT* #8171xxx	Exc+	£650	Cambo Master with 90; 120; 150; 180 & 210mm	Mint-	£1790	28mm f2.8 Diagonal T* MM #7446xxx Sold	Mint	£250																												
EF500mm f4L USM IS + hood & Flight Case	Exc++	£3490	120mm f4 Makro-Planar CFT* #7171xxx	Exc++	£430	plus other accessories. Very good value!	Mint-	£1790	135mm f2 Planar T* AE West Germany	Exc++	£750																												
EF600mm f4L USM IS + hood	Exc++	£3450	120mm f5.6 Planar CT* #6454xxx	Exc++	£850	Schneider 150mm f5.6 Symmar-S	Exc++	£270	200mm f2 ApoSonnar T* with flight case Rare	Mint	£2900																												
EF600mm f4L USM IS + hood & Flight Case	Exc++	£4690	150mm f4 Sonnar C T* #5286xxx	Exc+	£450	Linhof Technorama 612 PC + Schneider 65mm f5.6	Mint-	£200mm f3.5 tele-Tessar T* AE West Germany	Mint-	£290																													
FD800mm f5.6L + hood (EOS mount) Flight case	Exc++	£1750	150mm f4 Sonnar CF T* #6865xxx + hood	Exc+	£150	Super-Angulon & 135mm f5.6 APO-Symmar & V/F	Exc+	£2450	Sekonic L-7580 Digital Master	£370																													
Sigma 15-30mm f3.5-4.5 EX DG HSM (boxed)	Mint	£250	150mm f4 Sonnar CFT* #6966xxx	Exc+	£50	Camera slightly used; both lenses are immaculate	Exc+	£1490	Sekonic L-358 Flashmate	£190																													
Tokina 17-50mm f2.8 AT-X Pro SD+ hood (boxed)	As new	£420	150mm f4 Sonnar CFT* #8807xxx	Exc++	£160	Tele-Rollei with 135mm f4 Sonnar & 0.35 + 0.7	Exc++	£1490	Sekonic L-308s Flashmate	£140																													
EF70-200mm f4L USM + hood	Mint	£390	160mm f4.8 Tessar CBT* #8130xxx (boxed)	Exc+	£160	Rolleinar (Original Leather Case)	Exc++	£1490	Please contact us for the best offer on your Canon L Lenses or Leica M Lenses	£140																													
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EF100-400mm f4.5-5.6L USM IS + hood	Exc++	£830	Hasselblad Extension Tube 55	Exc+	£50	10mm f2.8 T* AE West Germany	Exc+	£1490	Mon to Fri 11:00am - 7:00pm	£140																													
Sigma 120-300mm f2.8 EX APO HSM + hood	Nr. mint	£1290	A24 Film Back Chrome #UR351xxx New Light Seals	Exc++	£160	13mm f2 Planar T* AE West Germany	Exc+	£1490	Saturday 12:00pm-7:00pm	£140																													
220EX (boxed)	Mint	£70	A24 Film Back Chrome #UR351xxx New Seals	Mint-	£160	15mm f2.8 T* AE West Germany	Exc++	£1490	Tei: 020 7242 8681 Fax: 020 7242 8680 44 Museum Street London WC1A 1LY	£140																													
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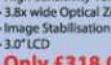
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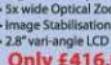


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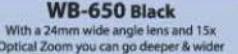
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P-Type Filters (84mm wide)

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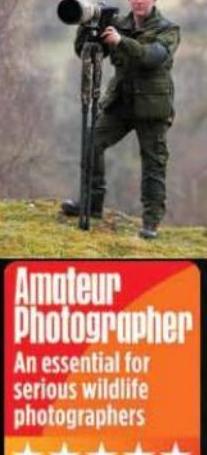
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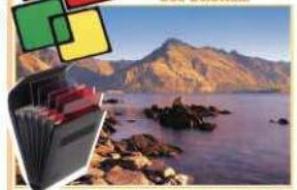
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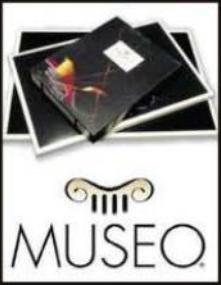
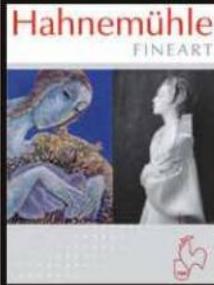
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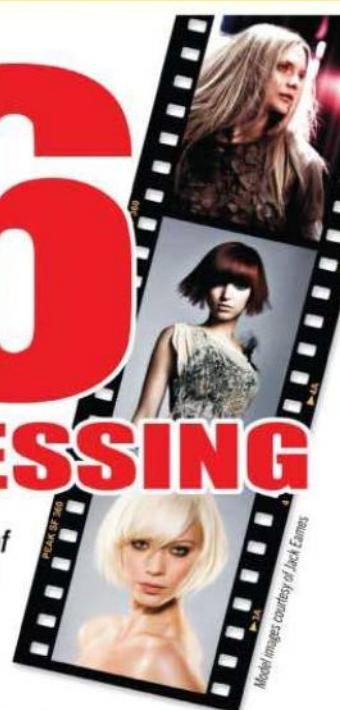
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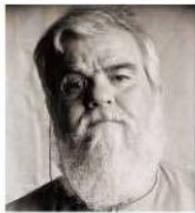
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One that has come up periodically for longer than I have been reading AP is, 'Is my equipment good enough to enter AP competitions?' You may have noticed its reappearance recently, but I have copies of AP dating back 70 or 80 years in which the question is phrased along the lines of, 'It is all very well for these fellows with their quarter-plate reflexes and half-plate

Sandersons, but I have only a...' Always, the editor gives the same (correct) answer: it's imagination and skill, not equipment, that wins prizes.

Another fear is that our skills are being devalued with technical advances. Auto-exposure, autofocus, digital – the man who could get a good picture with his 1932 Thornton-Pickard reflex might be hard-pressed to get something as good with a 2010 DSLR, but the DSLR user would almost certainly be even harder-pressed to get a good negative out of the TP reflex. And if you're getting good pictures from the equipment you have, using your skill and knowledge, what have you lost when others can get good pictures, too?

A third fear is that we are being left behind. It's almost the mirror image of the fear above: the fear that we'll never be able to catch up with all the technical advances. Likewise, the answer is almost the mirror image to the above. Manufacturers are doing their best to make photography idiot-proof, despite the ingenuity and resourcefulness of the common idiot, and it's getting harder and harder for self-proclaimed 'experts' to flaunt their 'expertise'. So ignore their jargon and take pictures. After an initial burst of fury at the witlessness of computer programmers, you'll be surprised at how easy it is.

Yet a fourth fear is that we're not, actually, very good photographers. Well, no one is, all the time. But most of us get the occasional good picture, and as we get better, they become less occasional. You can't ask for a lot more than that.

Want to try for a fifth fear? How about a fear of confrontation? Many photographers are afraid to photograph other people for fear of being accused of being terrorists or paedophiles or that modern catch-all term of disapproval, 'creepy'. But the truth is that confrontations (although deservedly well reported) are rare, and the vast majority of them are quickly defused if the photographer remains calm ('I'm just testing a new camera' generally goes down well). Even if both sides lose their tempers, no long-term harm is done unless it comes to physical assault, which is itself rare.

There's even a fear of losing (or scratching, or sometimes even using) your camera. What will happen if you go somewhere 'rough'? What if the camera no longer looks perfect, and drops in value? The answer is not to gamble more than you can afford. Buy a camera you can afford to use and (if need be) to replace. The cost of replacing it may hurt, but if it is prohibitive you're probably using the wrong camera.

That's six fears so far, and if you're honest with yourself, you can think of more. I always liked the late Monte Zucker's statement that his greatest fear in photography was being found out, and having to go back to doing a proper job. This is only a variation on fear number four, but it is a significant variation and nicely phrased.

In fact, for a nice round Seven Deadly Fears, I'll add my own variant on Monte's: getting a shoot wrong. No matter that I've been taking pictures for decades, or that they almost always come out the way I expect, sometimes they don't. The last time that happened, ten years ago, I got the Dalai Lama out of focus...

The thing is that if we let it, fear stands between us and taking pictures. The best way to deal with fear is to laugh at it, as Monte did, but even if we can't do that, we can look at our fears, acknowledge them and accept that life is not perfect. Then, it's a lot easier to stop worrying and go back to shooting. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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